

सरस्वतीकण्ठाभरणम्

VOLUME III



INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

Sarasvatīkanthābharanam is a work on Poetics. (Bhoja has another work on Grammar under the same name). This encyclopaedic compilation is a record of the wide range of human experience and knowledge that interested Bhoja. It discusses the usual topics of poetics in an unusual manner viz. Doṣa, guṇa, Doṣāguṇa, Alāṅkāra, Rasa, Dr̥ṣya and Śravya Kavyā. There are many earlier editions of this work, some with even two commentaries. But this alone has an English translation. The text has been exhaustively and incisively edited, without obscuring Bhoja's thought and intent.

Poetry cannot be fitted into rigid classes either of matter or of manner. Rightfully is Bhoja unfettered by the terms and definitions, armed with which writers try to study 'Great poetry'. Bhoja has a practical approach, and does not involve in the speculation on the soul of poetry. He holds *rasa* to be the crux of poetry. Śṛṅgāra is the foremost which can gather into itself all the other *rasas*. Bhoja uses *abhimāna* and *ahamkāra* as synonymous with *rasa*. It is hence, inferred that the identification with the action and with the chief character, on the part of the reader, brings about this delight. The self-transcending state of aesthetic delight, spoken of by Abhinavagupta may be a more advanced stage of this joy.

श्रीभोजराजविरचितम्

अलङ्कारशास्त्रीयं

सरस्वतीकण्ठाभरणम्

Sarasvatīkaṇṭhābharaṇam

of

King Bhoja

(on Poetics)

कलामूलशास्त्र-ग्रन्थमाला
KALĀMŪLAŚĀSTRA SERIES



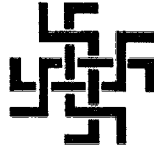
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सरस्वतीकण्ठाभरणम्
SARASVATĪKANTHĀBHARAṆAM
OF
KING BHOJA
(on Poetics)

VOLUME THREE
(Chapter 5)

Edited and Translated
by
Sundari Siddhartha

Assisted by
Hema Ramanathan



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श्रीभोजराजविरचितम्
अलङ्कारशास्त्रीयं
सरस्वतीकण्ठाभरणम्
तृतीयो भागः
(पञ्चमपरिच्छेदात्मकः)

पञ्चमः परिच्छेदः

रसविवेचनम्

रसोऽभिमानोऽहङ्कारः शृङ्गार इति गीयते ।
योऽर्थस्तस्यान्वयात् काव्यं कमनीयत्वमश्नुते ॥ १ ॥
विशिष्टादृष्टजन्मायं जन्मिनामन्तरात्मसु ।
आत्मसम्यग्गुणोद्भूतेरेको हेतुः प्रकाशते ॥ २ ॥
शृङ्गारी चेत् कविः काव्ये जातं रसमयं जगत् ।
स एव चेदशृङ्गारी नीरसं सर्वमेव तत् ॥ ३ ॥
पश्यति स्त्रीति वाक्ये हि न रसः प्रतिभासते ।
विलोकयति कान्तेति व्यक्तमेव प्रतीयते ॥ ४ ॥
कन्ये कामयमानं मां त्वं न कामयसे कथम् ।
इति ग्राम्योऽयमर्थात्मा वैरस्यायैव कल्पते ॥ ५ ॥
कामं कन्दर्पचाण्डालो मयि वामाक्षि निर्दयः ।
त्वयि निर्मत्सरो दिष्ट्येत्यग्राम्योऽर्थो रसावहः ॥ ६ ॥
नवोऽर्थः सूक्तिरग्राम्या श्रव्यो बन्धः स्फुटा श्रुतिः ।
'अलौकिकार्थयुक्तिश्च रसमाहर्तुमीशते ॥ ७ ॥
वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाङ्मयम् ।
'सर्वानुग्राहिणीं तासु रसोक्तिं प्रतिजानते ॥ ८ ॥

चतुर्विंशती रसान्वयविभूतयः

भावो जन्मानुबन्धोऽथ^१ निष्पत्तिः पुष्टिसङ्करो ।
हासाभासौ शमः शेषो विशेषः परिपोषवान्^२ ॥ ९ ॥

Chapter Five

An Examination of *Rasa*

1. *Rasa* (delight) is the universal appeal *abhimāna*, the self-identification *ahaṅkāra*, [accomplished chiefly in] the theme known as *śṛṅgāra* (portrayal of love). Poetry acquires charm by being infused with it.

2. Born of the merit of several births in the soul of creatures, it shines forth as the foremost cause *eko hetuḥ* refining one into excellence.

3. If the poet has mastered *śṛṅgāra*, a world of delight is created in poetry. If he is not *śṛṅgārī*, all his work becomes dreary.

4. 'The woman sees' - no *rasa* glimmers forth in this statement. (But) in 'The charming lass beholds.', it is clearly perceived.

5. 'O girl! How is it that you do not love me who loves you?' This type of vulgar utterance results in the loss of delight.

6. 'O beautiful eyed one ! The rascal *Madana* *Kandarpa* is surely heartless to me. Fortunately he has no rancour for you' - this expression is not vulgar and hence produces delight.

7. Novelty, refined expression, euphonic composition, lucid purport, inclusion of marvellous events - are capable of bringing about delight.

8. Poetry is made up of *vakrokti* (devious/adorned expression), *rasokti* (feeling-ful expression) and *svabhāvokti* (natural/straight expression). Of these *rasokti* is known to possess universal appeal (lit. favour everyone).

Twenty-four Features of *Rasa*-infusion

9. *Bhāva* (possible feeling/state), *janma* (birth), *anubandha* (following development), *niṣpatti* (manifestation), *puṣṭi* (enhancement), *saṅkara* (merging), *hrāsa* (diminishing), *ābhāsa* (semblance), *sama* (ending), *śeṣa* (lingering), *viśeṣa* (variety), *pariṇāṣa* (complete configuration fostering the *rasa*),....

विप्रलम्भोऽथ संभोगस्तच्चेष्टास्तत्परीष्टयः ।
 निरुक्तयः प्रकीर्णानि प्रेमाणः प्रेमपुष्टयः ॥ १० ॥
 नायिकानायकगुणाः पाकाद्याः प्रेमभक्तयः ।
 नानालङ्कारसंसृष्टेः प्रकाराश्च रसोक्तयः ॥ ११ ॥
 चतुर्विंशतिरित्युक्ता रसान्वयविभूतयः ।
 स्वरूपमासां यो वेद स काव्यं कर्तुमर्हति ॥ १२ ॥

१. भावः

आलम्बनविभावेभ्यः स्वेभ्यः स्वेभ्यः समुन्मिषन् ।
 रसो रत्यादिरूपेण भाव इत्यभिधीयते ॥ १३ ॥

(१) अष्टौ स्थायिभावाः

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
 जुगुप्सा विस्मयश्चाष्टौ स्थायिभावाः प्रकीर्तिताः ॥ १४ ॥

(२) अष्टौ सात्त्विकभावाः

स्तम्भस्तनूरुहोद्भेदो गद्गदः स्वेदवेपथू ।
 वैवर्ण्यमश्रुप्रलयावित्यष्टौ सात्त्विका मताः ॥ १५ ॥

(३) त्रयस्त्रिंशद् व्यभिचारिभावाः

स्मृतिर्वितर्कश्चोत्कण्ठा चिन्ता चपलता मतिः ।
 गर्वः स्नेहो धृतिर्व्रीडाऽवहित्यं मूढता मदः ॥ १६ ॥

10. *vipralambha* (separation), and *sambhoga* (union), their *ceṣṭās* (typical actions in these conditions), their *pariṣṭis* (seeking each other and confirming love), *niruktis* (derivation and grammatical analyses of terms such as *pūrvānūrāgānantara-sambhoga*), *prakīrṇams* (sundry festivals), *premānaḥ* (various features of love), *premapuṣṭis* (stages in the growth of love).....

11. The *nāyikā-nāyaka-guṇas* (endowments of the male and female characters), *premabhaktis* (varieties of love made on the basis) of *pākas* (kinds of relish) etc., *nānālaṅkāra-saṃsṛṣṭi-prakāras* (various combinations of emotions, excellences, ornaments etc.), and *rasukti* (features of the poetic work which foster *rasa*)...

12. ... are the twenty-four features infusing (poetry) with *rasa*. One who is conversant with them is equipped to compose poetry.

1. *Bhāva*

13. When it arises in the form of *rati* (love) etc., induced by the relevant *ālambana-vibhāva* (the main context of the emotion), *rasa* is called *bhāva*.

(1) Eight *Sthāyi-bhāvas*

14. *Rati* (love), *hāsa* (mirth), *śoka* (sorrow), *krodha* (anger), *utsāha* (valour), *bhaya* (fear), *jugupsā* (disgust) and *vismaya* (wonder), are identified as the eight *sthāyibhāvas* (enduring emotions).

(2) Eight *Sāttvika-bhāvas*

15. *Stambha* (stupefaction), *romāñca* (tanuruhodbheda) (horripilation), *gadgada* (choked throat/stammer), *sveda* (perspiration), *vepathu* (trembling), *vaivarnyam* (losing colour), *asru* (tears), *pralaya* (swooning) - these are recognised as the eight *sāttvikas* (involuntary states/outlets of feeling).

(3) Thirty-three *Vyabhicāri-bhāvas*

16. *Smṛti* (recollecting), *vitarka* (conjecture), *utkaṇṭhā* (longing), *cintā* (worry), *capalatā* (restlessness), *mati* (reflection/reasoning), *garva* (pride/haughtiness), *sneha* (attachment), *dhṛti* (content), *vṛidā* (bashfulness/shame), *avahittham* (concealing feeling), *mūḍhatā* (bewilderment/stupidness), *nāda* (intoxication)...

हर्षामर्षावसूयेर्ष्या विषादो दैन्यमुग्रता ।
 त्रासः शङ्का गदो ग्लानिरुन्मादः संभ्रमः श्रमः ॥ १७ ॥
 निर्वेदो जाड्यमालस्यं निद्रा सुप्तं प्रबुद्धता ।
 इति भावास्त्रयस्त्रिंशद्विज्ञेया व्यभिचारिणः ॥ १८ ॥

(४) स्थायिलक्षणम्

चिरं चित्तेऽवतिष्ठन्ते संबध्यन्तेऽनुबन्धिभिः ।
 रसत्वं प्रतिपद्यन्ते प्रबुद्धाः^१ स्थायिनोऽत्र ते ॥ १९ ॥

(५) सात्त्विकलक्षणम्

रजस्तमोभ्यामस्पृष्टं मनः सत्त्वमिहोच्यते ।
 निर्वृत्तयेऽस्य तद्योगात् प्रभवन्तीति सात्त्विकाः ॥ २० ॥

(६) व्यभिचारिलक्षणम्

विशेषेणाभितः काये स्थायिनं चारयन्ति ये ।
 अनुभावादिहेतूस्तान् वदन्ति व्यभिचारिणः ॥ २१ ॥
 जनित्वा ये न जायन्ते तेऽथवा व्यभिचारिणः ।
 स्मृत्यादयो हि प्रेमादौ भवन्ति न भवन्ति च ॥ २२ ॥
 रतौ संचारिणः सर्वान् गर्वस्नेहौ^१ धृतिं मतिम् ।
 स्थास्नूनेवोद्धतप्रेयः शान्तोदात्तेषु जानते ॥ २३ ॥

२. जन्म

संस्कारपाटवादिभ्योऽनुभावं वा निजाश्रये ।
 संचारिणं वा जनयन् सात्त्विकं वा स जायते ॥ २४ ॥

17. ...*harṣa* (joy), *amarṣa* (intolerance/hatred), *asūyā* (envy), *irṣyā* (jealousy), *viṣāda* (despondency), *dainya* (lowliness), *ugratā* (sternness), *trāsa* (panic), *śāṅkā* (apprehension), *gada* (malady), *glāni* (debility), *unmāda* (madness), *sambhrama* (agitation), *śrama* (weariness)..

18. ...*nirveda* (apathy/detachment), *jāḍyam* (inertness), *ālasyam* (langour), *nidrā* (drowsiness), *suptam* (sleep), *prabuddhatā* (awakening) - are the thirtythree *vyabhicārī-bhāvas* (transient feelings/states) known.

(4) Definition of *Sthāyī-bhāva*

19. The *sthāyī-bhāvas* (enduring emotions) ever reside in the heart, are linked to ensuing reactions and feelings *anubandhibhiḥ* and, becoming well developed, attain the state of *rasa* here (in poetry).

(5) Definition of *Sāttvika-bhāva*

20. Here, the mind untouched by *rajas* (vigour) and *tamas* (lethargy), is called *sattvam*. As they originate from its being affected *tadyogāt*, for fully expressing it (the emotion), these (involuntary reactions) are called *sāttvikas*.

(6) Definition of *Vyabhicārī-bhāva*

21. Those (related feelings) which surround the abiding emotions and conduct them over the entire body [of the poem] and which induce the *anubhāvas* (responses of characters), are called the *vyabhicārins* (transient feelings).

22. Or - *vyabhicārins* are (states) born and yet not born. Recollection etc. are now there and now not there in love etc..

23. All the feelings [even the enduring emotions] are seen to be *sañcārins* (accompanying states) in *rati*. *Garva* (pride), *sneha* (attachment/tenderness), *dhṛti* (content), and *mati* (reflection) are seen to assume an abiding form as well in *uddhata* (proud), *preyān* (tender), *śānta* (quiescent) and *udātta* (noble) (*rasas* respectively).

2. Janma

24. From circumstances conducive to making it firm and keen *saṃskāra-pāṭavādibhyaḥ*, arousing a response, passing feeling or involuntary state in the character on whom it rests *nijāśrayaḥ*, the *rasa* (central emotion) takes its birth *janma*.

३. अनुबन्धः

उद्दीपनविभावेभ्यः स्मृतिहेतौ पटीयसि ।
अनुबन्धोऽनुभावादेरनुबन्धोऽस्य कथ्यते ॥ २५ ॥

४. निष्पत्तिः

विभावस्यानुभावस्य सात्त्विकव्यभिचारिणोः ।
संयोगे तस्य निष्पत्तिमात्रं निष्पत्तिरिष्यते ॥ २६ ॥

५. पुष्टिः

विषयाश्रयसंस्कारगुणप्रकृतिपाटवैः ।
दीपनातिशयैश्चास्य प्रकर्षः पुष्टिरुच्यते ॥ २७ ॥

६. सङ्करः

तुल्यकालबलोत्पत्तिहेतौ भावान्तरोदये ।
संसर्गस्तस्य यस्तेन सङ्करः स निगद्यते ॥ २८ ॥

७. ह्रासः

रसान्तरतिरस्कारादन्यद्रागाच्च तस्य यः ।
भवत्यपचयो वृद्धेस्तद्ध्रासं तं प्रचक्षते ॥ २९ ॥

८. आभासः

हीनपात्रेषु तिर्यक्षु नायकप्रतियोगिषु ।
गौणेष्वेव पदार्थेषु तमाभासं विजानते ॥ ३० ॥

९. प्रशमः

बलवत्सूपजातेषु प्रतिकूलेषु हेतुषु ।
सर्वात्मना समुच्छेदः प्रशमस्तस्य वर्ण्यते ॥ ३१ ॥

3. *Anubandha*

25. When keenly experienced, kindled by the *uddīpana-vibhāvas* (circumstances aiding in the intensification of emotion), the succession of responses [actions, involuntary states, transient feelings] is called its *anubandha*.

4. *Niṣpatti*

26. On the coming together of the causes, responses, involuntary states and passing feelings, its sheer manifestation is called *niṣpatti*.

5. *Puṣṭi*

27. The heightening (of the emotion) by fashioning the object *viśaya* and the seat *āśraya* of the emotion [i.e. the chief characters involved in the emotion], with their (attractive) qualities and intensity of feeling, and the situation *prakṛti* with the circumstances kindling the emotion, is called *puṣṭi*.

6. *Saṅkara*

28. When another emotion arises at the same time, from the same circumstance, with the same intensity, and blends with it (the main emotion), that is called *saṅkara*.

7. *Hrāsa*

29. Due to the hindrance caused by another *rasa* or by another *rāga* (feeling), the decline in the growth of the *rasa* that comes about is called its *hrāsa*.

8. *Ābhāsa*

30. The *ābhāsa* (semblance) of *rasa* is seen in lower characters, in birds and animals, in characters opposed to the hero and in objects of secondary interest.

9. *Praśama*

31. That is called its *praśama* when, a number of strong unfavourable causes having arisen, there is complete subsiding (of that *rasa*).

१०. शेषः

आश्रयात् प्रकृतेर्वापि संस्कारस्थैर्यतोऽपि वा ।
योऽस्यात्यन्तमविच्छेदः^१ स शेष इति शब्द्यते ॥ ३२ ॥

११. विशेषः

शृङ्गाराद्या रसा ये च ये च शान्तोद्धतादयः ।
ये च रत्यादिभेदास्तान् विशेषानस्य मन्वते ॥ ३३ ॥

१२. परिपोषः

विभावश्चानुभावश्च सञ्चारी चाश्रयश्च यः ।
ये च लीलादयो यूनां परिपोषः^१ स कीर्त्यते ॥ ३४ ॥

(१) आश्रयः

आश्रयो यस्य रत्यादिः प्रेमादेरुपजायते ।

(२) विषयः

विषयो यत्र योषादौ योऽस्य जन्माधिगच्छति ॥ ३५ ॥

(३) आलम्बनविभावः

आलम्बनविभावः स ज्ञानकारणमुच्यते ।
तेनादरादिरूपेण संस्कारस्तस्य^१ जायते ॥ ३६ ॥

आदृतः पटुरभ्यस्त आश्रयादेर्गुणेन सः ।

(४) उद्दीपनविभावाः

तत्प्रबोधाय माल्यर्तुचन्दनेन्दूदयादयः ॥ ३७ ॥

उद्दीपनविभावास्ते । ३८ क

10. Śeṣa

32. That is called *śeṣa* when the emotion cannot be made to subside in the *āśraya*, because of the circumstance (that has given rise to it) or the firm building up (it has undergone).

11. Viśeṣa

33. The *rasa* (types) *śṛṅgāra* etc., the other (*rasa*) types such as the *sānta* and the *uddhata*, and all the kinds of love and other emotions are regarded as its (*rasa*'s) varieties *viśeṣāḥ*.

12. Paripōṣa

34. *Paripōṣa* encompasses the cause of emotion *vibhāva*, response *anubhāva*, accompanying states *sañcārī* and the seat of emotion *āśraya* as also the tell-tale gestures betraying emotion *līlādayaḥ* of the young characters.

(1) Āśraya

35ab. *Āśraya* is the one whose love arises due to attraction etc..

(2) Viṣaya

35cd. *Viṣaya* is the woman etc. towards whom the emotion is awakened.

(3) Ālambana-vibhāva

36-37ab. The *ālambana-vibhāva* brings it (the emotion) to perception *jñāna-kāraṇam*. [The characters are related/The forthcoming emotion is hinted at.] Then, in the shape of *ādara* (giving the emotion a firm footing in the *āśraya*) and such other steps, it (the emotion) is fashioned/built up *saṃskāra*. It is affirmed *ādrta*, made keener *paṭuḥ*, by (presenting) the qualities of the *āśraya* etc., and established by repetition *abhyasta*.

(4) Uddīpana-vibhāvas

37cd-38a. Garlands, seasons, sandal, rising of the moon etc. serve to intensify it (the emotion). These are the *uddīpana-vibhāvas*.

(५) अनुभावाः

स तैः स्मरति वाञ्छति ।
 द्वेष्टि प्रयततेऽवैति मन्यते वक्ति चेष्टते ॥ ३८ ॥
 तेऽनुभावास्तदा ये स्युः । ३९ क

(क) सञ्चारिणः

स्वेदरोमोद्गमादयः ।
 हर्षामर्षादयो ये च ज्ञेयाः संचारिणोऽत्र ते ॥ ३९ ॥

(ख) लीलादयः

स्मृतीच्छायत्नजन्मानो मनोवाक्कायसंश्रयाः ।
 विलासा ये वरस्त्रीणां ज्ञेयाः लीलादयस्तु ते ॥ ४० ॥
 लीला विलासो विच्छित्तिर्विभ्रमः किलकिञ्चितम् ।
 मोट्टायितं कुट्टमितं विव्वोको ललितं तथा ॥ ४१ ॥
 विहृतं क्रीडितं केलिरिति स्त्रीणां स्वभावजाः ।
 हेलाहावादयश्चान्ये ज्ञेयाः स्त्रीपुंसयोरपि ॥ ४२ ॥
 उपसङ्ख्यानमेतेषामनुभावेषु मन्वते ।
 पश्चाद्भावानुभूतिभ्यां स्मरणाद्यनुभाववत् ॥ ४३ ॥

(६) अभिनयः

स्मृत्यादयोऽनुभावाश्च भावाः संचारिणश्च ये ।
 नाट्येऽनुक्रियमाणास्ते नटैरभिनयाः स्मृताः ॥ ४४ ॥

१३. विप्रलम्भः

भावो यदा रतिर्नाम प्रकर्षमधिगच्छति ।
 नाधिगच्छति चाभीष्टं विप्रलम्भस्तदोच्यते ॥ ४५ ॥

(5) *Anubhāvas*

38bcd-39a. Because of them (the *vibhāvas*) he (i.e. the character) thinks constantly, wishes, hates, intends, speculates, considers, speaks, prepares. These are the emotional responses *anubhāvāḥ*.

(a) *Sañcārins*

39bcd. The perspiration, horripilation etc. which occur then, as well as the joy, indignation etc. must be considered as the states that accompany them *sañcārīṇaḥ* here.

(b) *Līlā* etc.

40. The [typical] charms of ladies *varastrīṇāṃ vilāsāḥ* arising as recollection, desire, and action in mind, speech and limb, are the *līlā* etc. [enumerated traditionally].

41. *Līlā, vilāsa, vicchitti, vibhrama, kilakiñcitam, moṭṭāyitam, kuṭṭamitam, vivvoka, lalitam*,..

42. .. *vihṛtam, kṛḍitam, keli* - all these (types of behaviour) arising naturally in women, and the other (reactions), *helā, hāva* etc., belonging to both women and men, which are displayed,

43. ...are counted under *anubhāvas*, because they occur later and are experienced later [after the emotion has been aroused], just as *smaraṇa* etc. [which are counted among *vyabhicāri-bhāvas*] are [taken to be] *anubhāvas*.

(6) *Abhinaya*

44. Imitated/enacted by the actors in drama, the *anubhāvas* like *smṛti* and the *sañcāri-bhāvas*, are known as *abhinaya* (acting/representing).

13. *Vipralambha*

45. When the emotion called *rati* (love) has grown but does not attain the desired person, that is called *vipralambha* (separation).

पूर्वानुरागो मानश्च प्रवासः करुणश्च सः ।
 पुरुषस्त्रीप्रकाण्डेषु चतुःकाण्डः प्रकाशते ॥ ४६ ॥
 'प्रागसंगतयोर्यूनोरभिलाषः प्रवर्तते ।
 संकल्परमणीयोऽनुरागः स प्राच्य उच्यते ॥ ४७ ॥
 अहेरिव गतिः प्रेम्णः स्वभावकुटिलेति सः ।
 अहेतोर्मेति नेत्युक्तेर्हेतोर्वा मान उच्यते ॥ ४८ ॥
 देशान्तरादिभिर्यूनोर्व्यवधानं चिराय यत् ।
 नवेऽनुरागे प्रौढे वा प्रवासः सोऽभिधीयते ॥ ४९ ॥
 लोकान्तरगते यूनि वल्लभे वल्लभा यदा ।
 भृशं दुःखायते दीना करुणः स तदोच्यते ॥ ५० ॥

१४. संभोगः

रतिरेवेष्टसंप्राप्तौ पुष्टः संभोग उच्यते ।
 सोऽपि पूर्वानुरागादेरानन्तर्याच्चतुर्विधः ॥ ५१ ॥
 न विना विप्रलम्भेन संभोगः पुष्टिमश्नुते ।
 कषायिते हि वस्त्रादौ भूयान् रागोऽनुषज्यते ॥ ५२ ॥

१५. चेष्टाः

स्त्रीपुंसयोर्विप्रलम्भे वैचित्याकल्पनादयः ।
 चेष्टाविशेषाः संभोगे चुम्बनालिङ्गनादयः ॥ ५३ ॥

१६. परीष्टयः

विप्रलम्भेऽभियोगाद्यैः संभोगे साध्वसादिभिः ।
 मिथः परीक्षा याः प्रेम्णो निर्दिष्टास्ताः परीष्टयः ॥ ५४ ॥

46. That presents itself in the best men and women (heroes and heroines), in four distinct stages - *pūrvānurāga*, *māna*, *pravāsa* and *karuṇa*.

47. Desire grows in the hearts of the two young ones who have not been together yet. Having the charm of fresh creation, this attraction is called *prācyā* [i.e. *pūrvā-anurāga*, fresh love].

48. The course of love is like that of the serpent - it is crooked by nature. The utterance of 'mā (don't)' and 'na (no)', with or without reason, is called *māna* (anger/pique).

49. The prolonged separation in different lands, of young ones bound by love, either new or well developed, is called *pravāsa*.

50. When, the young lover having gone to the other world, the hapless beloved greatly sorrows, it is called *karuṇa*.

14. *Sambhoga*

51. The same love, when the desired one has been attained, is strengthened, and is called *sambhoga* (union). That too is fourfold, because it follows *pūrvānurāga* etc..

52. In the absence of separation, union does not reach fullness. For colour sets in better in the cloth which has been prepared for dyeing.

15. *Ceṣṭās*

53. When separated, distraction, wild imagination etc. are the *ceṣṭās* (typical actions) of the man and the woman; in union, kissing, embracing etc. (take their place).

16. *Parīṣṭis*

54. The confirmations of one another's love by taking efforts [sending messengers, writing letters etc.] in separation, and [approaching one another] with trepidation etc. in union, constitute *parīṣṭis*.

१७. निरुक्तयः - विप्रलम्भशब्दनिरुक्तिः

विप्रलम्भादिशब्दानां लोकसिद्धेषु वस्तुषु ।
 प्रकृत्यादिविभागेन विनिवेशा निरुक्तयः ॥ ५५ ॥
 संश्रुत्य विप्रलम्भार्थान् गृधिवञ्च्योः प्रलम्भने ।
 इत्यादिज्ञापकात् ज्ञेयः प्रपूर्वो वञ्चने लभिः ॥ ५६ ॥

(१) प्रलम्भशब्दार्थाः

१अदानञ्च प्रतिश्रुत्य विसंवादनमेव च ।
 कालस्य हरणं चाहुः प्रत्यादानञ्च वञ्चनम् ॥ ५७ ॥
 पूर्वानुरागपूर्वेषु विप्रलम्भेषु तत्क्रमात् ।
 विशेषद्योतकेनेह व्युपसर्गेण सूच्यते ॥ ५८ ॥
 प्रतिश्रवो हि पूर्वानुरागे वक्रेक्षितादिभिः ।
 अभीष्टालिङ्गनादीनामदानं ह्रीभयादिभिः ॥ ५९ ॥
 माने निवारणं तेषां विसंवादनमुच्यते ।
 अयथावत् प्रदानं वा व्यलीकस्मरणादिभिः ॥ ६० ॥
 प्रवासे कालहरणं व्यक्तमेषां प्रतीयते ।
 प्रोष्यागतेष्विहैतानि कान्ताः कान्तेषु युञ्जते ॥ ६१ ॥
 प्रत्यादानं पुनस्तेषां करुणे को न मन्यते ।
 स्वयं दत्तानि हि विधिस्तानि तत्रापकर्षति ॥ ६२ ॥

(२) विप्रलम्भशब्दे 'वि'कृतार्थाः

प्रलम्भेत्यत्र यदि वा वञ्चनामात्रवाचिनि ।
 विना समासे चतुराश्चतुरोऽर्थान् प्रयुञ्जते^१ ॥ ६३ ॥
 विविधश्च विरुद्धश्च व्याविद्धश्च क्रमेण सः ।
 विनिषिद्धश्च पूर्वानुरागादिषु विषज्यते ॥ ६४ ॥

17. *Niruktis* - Explanation of the term '*Vipralambha*'

55. *Niruktis* (derivation and grammatical analyses) of words like *vipralambha* lie in placing them in their familiar senses, after breaking them down into *prakṛti* (word-base) etc..

56. Studying the meanings of the word '*vipralambha*' and recalling that the roots *grdh* and *vañc* (to cheat) are prescribed for '*pralambhanam*', it can be seen that the root '*labh*' preceded by the prefix '*pra*' is used in the sense of cheating.

(1) Different Ways of '*Pralambha*'

57. These are the four types of cheating - not giving after having promised to give *adānam*, refusing to keep one's word *viśaṃvādanam*, delaying *kālaharaṇam*, and taking back something given *pratyādānam*.

58. In the *vipralambhas*, starting with *pūrvānurāga*, one by one, that (cheating) is indicated, with the prefix *vi* adding emphasis.

59. In *pūrvānurāga*, the promising is done by means of sidelong glances etc.. The withholding *adānam* of the desired embrace etc. is due to shyness, fear etc..

60. In *māna*, resisting these (embrace etc.) is called breaking promise *viśaṃvādanam*. This includes half-hearted giving, remembering the wrongs done.

61. In *pravāsa*, the delay *kālaharaṇam* in these (embracing etc.) is easily seen. These actions can be done by the beloved women only when the lovers return from their travels.

62. Who does not recognise the snatching back *pratyādānam* of these (embrace etc.) in the *karuṇa* (*vipralambha*)? Here Fate snatches away all that it has granted earlier.

(2) Different Interpretations of '*vi*' in '*Vipralambha*'

63. Or, taking the word '*pralambha*' to convey only deceit, experts place four interpretations in its combination with *vi*.

64. In *pūrvānurāga* etc., that (*vipralambha*) is *vividha*, *viruddha*, *vyāviddha* and *vinīṣiddha*, in that order.

पूर्वानुरागे विविधं वञ्चनं व्रीडितादिभिः ।
 माने विरुद्धं तत् प्राहुः पुनरीर्ष्यायितादिभिः ॥ ६५ ॥
 व्याविद्धं दीर्घकालत्वात् प्रवासे तत् प्रतीयते ।
 विनिषिद्धन्तु करुणो^१ करुणत्वेन गीयते ॥ ६६ ॥

(३) पूर्वानुरागादिनिरुक्तिः

रागोऽनु सह पश्चाद्दानुरूपोऽनुगतोऽपि वा ।
 यूनोरपूर्वः पूर्वानुरागशब्देन शब्द्यते ॥ ६७ ॥
 राजते रञ्जतेर्वापि रागः ^१करणभावयोः ।
 घञान्यकारके^२ भावे नलोपेन नियम्यते ॥ ६८ ॥
 मान्यते प्रेयसा येन यं प्रियत्वेन मन्यते ।
 मनुते वा मिमीते वा [प्रेम मानः] स कथ्यते ॥ ६९ ॥
 महाभाष्यकृतः कोऽसावनुमान इति स्मृतेः ।
 ल्युडन्तोऽपि न पुंलिङ्गो मानशब्दः प्रदुष्यति ॥ ७० ॥
 यत्राङ्गना युवानश्च वसते^१ न वसन्ति च ।
 स प्रवासः प्रशब्देन प्रतीपार्थेन कथ्यते ॥ ७१ ॥
^१चिन्तोत्कण्ठादिभिश्चेतो भृशं वासयतीह यः ।
 प्रवासयति वा यूनः स प्रवासो निरुच्यते ॥ ७२ ॥
 प्रपूर्वको वसिर्ज्ञेयः कारितान्तःप्रमापणे ।
 तूष्णीं प्रवासयेदेनमिति वृद्धानुशासनात् ॥ ७३ ॥
 अभूतोत्पादनायां कृञ् दृष्टः कुरु घटं यथा ।
 दृष्टश्चोच्चारणे^१ चौरङ्कारमाक्रोशतीतिवत् ॥ ७४ ॥

65. In *pūrvānurāga*, the cheating is varied *«vividha»* because of shyness etc.. Again, in *māna*, because of jealousy etc., it is seen in resistance *«viruddha»*.

66. In *pravāsa*, it is perceived in obstruction *«vyāviddha»* due to the long wait. In *karuṇa*, it is known to be total/absolute *«viniṣiddha»* and full of pathos.

(3) Derivation of '*Pūrvānurāga*' etc.

67. '*Rāga*' preceded by '*anu*' (=mutual attachment) could arise 'at the same time' in both, or 'in one after arising in the other', and could be 'fitting' or 'approved by all'. That the love did not exist before but has just arisen, is signified by the word '*pūrvānurāga*'.

68. From (the verb) *rājati* (shines) or *rañjati* (becomes coloured), by adding the affix *ghañ*, the word *rāga* is formed, dropping the nasal (in the case of *rañj*) in the sense of the action or the state, to denote the feeling, and not the person undergoing it [i.e., being radiant or suffused with love, and not the person in love].

69. That is called *māna* (anger in love/pique), which causes worship (by the lover), which is held with fondness (by the offended one), which recognises and measures love (in the efforts at pacification it induces).

70. On the authority *«smṛti»* of *Mahābhāṣya*, which sanctions the expression, '*ko'sāvanumāna iti*' ('who is that *anumāna*'), the word *māna*, taking the masculine gender, although formed with the *lyuṭ* affix [which normally yields neuter gender nouns], does not offend.

71. Where the young women do not attire themselves (with care) and the young men do not stay (within reach, but are travelling), that is indicated by the '*pra*' used as a negative, in '*pravāsa*'.

72. Or that which steeps the heart in worry, anxiety etc., i.e., completely permeates the young ones, is called *pravāsa*.

73. The inner destruction that occurs at the disciplining/punishing done by elders/masters in quietly exiling the lover in distant places, is seen in '*vasi*' (living) preceded by '*pra*' (not) [i.e., *pravāsa*].

74. The root *krñ* ('to make') is seen to be used in 'causing something which was not there', as in 'make a pot'. It is also seen in 'pronouncing/declaring' as in, 'cries out 'This is the thief.''

दृष्टोऽवस्थापनेऽश्मानमितः कुरु यथोच्यते ।
 अभ्यञ्जनेऽपि च यथा पादौ मे सर्पिषा कुरु ॥ ७५ ॥
 मूर्च्छाविलापौ कुरुते कुरुते साहसे मनः ।
 करोति चित्तं दुःखेन योऽसौ करुण उच्यते ॥ ७६ ॥

(४) संभोगशब्दे 'भोग'निरुक्तिः

भुजिः पालनकौटिल्याभ्यवहारानुभूतिषु ।
 भुनक्ति भुग्नो भुंक्तेऽन्नं भुंक्ते सुखमितीष्यते ॥ ७७ ॥
 समीचीनार्थसंपूर्वात्ततो घञ् प्रत्यये सति ।
 भावे वा कारके वापि रूपं संभोग इष्यते ॥ ७८ ॥
 स पालनार्थः पूर्वानुरागानन्तर उच्यते ।
 उत्पन्ना हि रतिस्तस्मिन्नानुकूल्येन पाल्यते ॥ ७९ ॥
 स मानानन्तरं प्राप्तः कौटिल्यार्थं विगाहते ।
 स्वतोऽपि कुटिलं प्रेम किमु^१ मानान्वये सति ॥ ८० ॥
 प्रवासानन्तरे तस्याभ्यवहारार्थतेष्यते ।
 तत्र ह्युपोषितैरन्नमिव निर्विशयते रतिः ॥ ८१ ॥
 करुणानन्तरगतोऽनुभवार्थः स कथ्यते ।
 विश्रम्भवद्विरस्मिन् हि सुखमेवानुभूयते ॥ ८२ ॥

(५) संभोगशब्दे 'सं'कृतार्थाः

यदि वा भोग इत्यस्य संप्रयोगार्थवाचिनः ।
 समा समासे^१चतुराश्चतुरोऽर्थान् प्रचक्षते ॥ ८३ ॥
 स संक्षिप्तोऽथ संकीर्णः संपूर्णः सम्यगृद्धिमान् ।
 अनन्तरोपदिष्टेषु संभोगेषूपपद्यते ॥ ८४ ॥
 नवे हि संगमे प्रायो युवानः साध्वसादिभिः ।
 संक्षिप्तानेव रत्यर्थमुपचारान् प्रयुञ्जते ॥ ८५ ॥

75. It (the root *krñ*) is seen to be used in the sense of 'fixing' as in 'do/put the stone here'. It is also used in the sense of smearing, as in 'do my feet with ghee'.

76. That is called *karuṇa*, which causes swoon and lament, fixes the mind in courage and smears the heart with grief.

(4) Derivation of 'bhoga' in 'Sambhoga'

77. The root *bhuj* should be employed in 'protection', 'crookedness', 'consuming', and 'experiencing/attaining', thus - 'rules', 'is crooked', 'consumes food', 'experiences happiness'.

78. When the form (*bhoga*) resulting from the *ghañ* (affixed to *bhuj*) in the sense of condition or action, takes the prefix '*saṁ*' in the sense of 'fit/proper', the form '*sambhoga*' results.

79. It (*sambhoga*) has the sense of protecting, when it follows *pūrvānurāga*; in it the love which has just been born, is protected with understanding.

80. The same occurring after *māna* assumes the sense of crookedness. Love by itself is crooked; what to speak of love coupled with pique!

81. *Sambhoga* following *pravāsa* is interpreted as consuming. In that state, love is consumed in the way food is, by fasting persons.

82. The *sambhoga* coming after the *karuṇa* is taken to mean 'experience/attaining'. In this the faithful lovers experience nothing but happiness.

(5) Different Senses of 'saṁ' in 'Sambhoga'

83. Or, if the experts speak of four senses when '*bhoga*' in the sense of 'union' is combined with '*saṁ*' [*saṁ* affording four different meanings].

84. that union is seen to be *saṅkṣipta* (brief), *saṅkirṇa* (mixed), *sampūrṇa* (full), *samyag-rddhimān* (i.e. *saṁrddha* = rich), in the said *sambhogas* following [the four separations].

85. In fresh union, due to trepidation etc., most young ones make only brief advances in love.

मानस्यानन्तरे तेषां व्यलीकस्मरणादिभिः ।
 रोषशेषानुसंधानात् सङ्करः केन वार्यते ॥ ८६ ॥
 संपूर्णः पूर्णकामानां कामिनां प्रोष्य संगमे ।
 उत्कण्ठितानां भूयिष्ठमुपभोगः प्रवर्तते ॥ ८७ ॥
 प्रत्यागतेऽपि यत्रैषा रतिपुष्टिः प्रिये जने^१ ।
 सा किमावर्ण्यते यूनां तत्रैव मृतजीविते ॥ ८८ ॥
^१पूर्वानुरागपूर्वाणां व्युत्पत्तिभिरुदाहृतम्^२ ।
 अनन्तराणां सर्वेषां तत्समासे निरुक्तयः ॥ ८९ ॥
 वृत्तिरत्राजहत्स्वार्था जहत्स्वार्थापि वर्तताम् ।
 प्रधानमनुपस्कृत्य न तदर्थो निवर्तते ॥ ९० ॥
 प्रथमानन्तरे वृत्तेरजहत्स्वार्थतेष्यते ।
 नात्यन्तमजहत्स्वार्था तां मानानन्तरे विदुः ॥ ९१ ॥
 प्रवासानन्तरे त्वीषदजहत्स्वार्थतेष्यते ।
 करुणार्थस्य गन्धोऽपि नास्त्येव तदनन्तरे ॥ ९२ ॥

१८. प्रकीर्णानि

अष्टमीचन्द्रकः कुन्दचतुर्थी सुवसन्तकः ।
 आन्दोलनचतुर्थ्येकशाल्मली मदनोत्सवः ॥ ९३ ॥
 उदकक्ष्वेडिकाऽशोकोत्तंसिका चूतभञ्जिका ।
 पुष्पावचायिका चूतलतिका भूतमातृका ॥ ९४ ॥
 कादम्बयुद्धानि नवपत्रिका बिसखादिका ।
 शक्रार्चा कौमुदी यक्षरात्रिरभ्यूषखादिका ॥ ९५ ॥
 नवैक्षुभक्षिका तोयक्रीडा प्रेक्षादिदर्शनम् ।
 द्यूतानि मधुपानञ्च प्रकीर्णानीति जानते ॥ ९६ ॥

86. After *māna*, who can prevent the advances being mixed with the wrongs remembered, because of the lingering anger?

87. The union between lovers who are full of desire is complete, after exile. Great enjoyment prevails among the lovers who have been longing for each other.

88. This being the fulfilment of love when the dear one returns, can that attained by the young ones when the dead one comes back to life, be described?

89. All (the separations), starting from *pūrvānurāga*, are explained/illustrated, relying on the derivation *vyutpatti* [of '*pūrvānurāga*', '*māna*' etc.]. All (the unions) that follow these are explained *nirukti*, each in the respective compound [*pūrvānurāgānantara* etc.+ *sambhoga*, i.e., in relation to these separations].

90. Here [i.e., in the compounds naming the various *sambhogas*], the compounding *vṛtti* could retain the basic meaning (of the members, in particular, the first) or give up the same. (But) without contributing to the chief (member/sense), that meaning does not depart.

91. In ('*sambhoga*') after the first [i.e., '*pūrvānurāga*'], the *vṛtti* not giving up the original meaning/state is desired. In the one after '*māna*', that retaining not too much of the original meaning/state is known.

92. (In the '*sambhoga*') after '*pravāsa*', a little retention of the original sense/state is needed. (In the '*sambhoga*') after '*karuṇa*', even a trace of its sense/state is not there.

18. *Prakīrṇams*

93. *Aṣṭamīcandrakā, kundacaturthī, suvasantakā, āndolana-caturthī, ekaśālmālī, madanotsava,*

94. *udakakṣvedikā, aśokottaṃsikā, cūtabhañjikā, puṣpāvacāyikā, cūtalatikā, bhūtamātrkā,*

95. *kādambyuddha, navapatrikā, bisakhādikā, śakrārcā, kaumudī, yakṣarātri, abhyūṣakhādikā,*

96. *navekṣubhakṣikā, toyakrīḍā, prekṣādidarśana, dyūta* and *madhupāna* are known as *prakīrṇams* (sundry occasions) [over which the emotion is developed].

१९. प्रेमाणः

नित्यो नैमित्तिकश्चान्यः सामान्योऽन्यो विशेषवान् ।

^१प्रच्छन्नोऽन्यः प्रकाशोऽन्यः कृत्रिमाकृत्रिमावुभौ ॥ ९७ ॥

सहजाहार्यनामानौ परौ यौवनजोऽपरः ।

विश्रम्भजश्च प्रमाणो द्वादशैते महर्द्धयः ॥ ९८ ॥

२०. प्रेमपुष्टिः

चक्षुःप्रीतिर्मनःसंगः संकल्पोत्पत्तिसंततिः ।

प्रलापो जागरः काश्यमरतिर्विषयान्तरे ॥ ९९ ॥

लज्जाविसर्जनं व्याधिरुन्मादो मूर्च्छनं मुहुः ।

मरणञ्चेति विज्ञेयाः क्रमेण प्रेमपुष्टयः ॥ १०० ॥

२१. पात्रभेदाः

(१) नायकाः

नायकः प्रतिपूर्वोऽयमुपपूर्वोऽनुनायकः ।

नायिका प्रतिपूर्वाऽसावुपपूर्वानुनायिका ॥ १०१ ॥

नायिकानायकाभासावुभयाभास इत्यपि ।

तिर्यक्षु च तदाभास इति द्वादश नायकाः ॥ १०२ ॥

तेषु सर्वगुणोपेतः कथाव्यापी च नायकः ।

अन्यायवांस्तदुच्छेद्य उद्धतः प्रतिनायकः ॥ १०३ ॥

ततः कैश्चिद् गुणैर्हीनः पूज्यश्चैवोपनायकः ।

समो न्यूनोऽपि वा तस्य कनीयाननुनायकः ॥ १०४ ॥

19. Premas

97. *Nitya* (eternal/uncaused) and *naimittika* (with motive); *sāmānya* (in all states) and *viśeṣa* (in a specific state); *pracchanna* (not obvious) and *prakāśa* (open); *kṛtrima* (made up) and *akṛtrima* (genuine);

98. the two called *sahaja* (spontaneous) and *āhārya* (cultivated); then *yauvanaja* (youthful) and *viśrambhaja* (confirmed) - these great developments *maharddhayah* (of *prema* = mutual attachment) are the twelve *premas*.

20. Premapuṣṭi

99. *Cakṣuhprīti* (pleasure in seeing each other), *manahsaṅga* (attachment of the heart), *saṅkalpotpattisantati* (fixing of intention), *pralāpa* (raving), *jāgara* (sleeplessness), *kārsyam* (wasting), *viṣayāntare arati* (apathy towards other things),

100. *lajjāvisarjanam* (shedding shyness), *vyādhi* (malady), *unmāda* (madness), *mūrcchanam* (swooning), and *maraṇam* (death), are known as the stages in the growth of mutual love. *premapuṣṭi*.

21. Character Types

(1) Main Characters

101. *Nāyaka* (hero), the same with the *prati* prefix [i.e. *pratināyaka* or adversary], *nāyaka* with *upa* preceding [i.e. *upanāyaka* or minor hero], and *anunāyaka* [i.e. second hero]; *nāyikā* (heroine), *nāyikā* with *prati* preceding [i.e. *pratināyikā* or rival], *nāyikā* with *upa* preceding [i.e. *upanāyikā* or minor heroine], and *anunāyikā* [i.e. second heroine]...

102. the *ābhāsa* (semblance) of the heroine and the hero and semblance of both, and the semblance of them in *tiryak* (lower creatures)- these are the twelve main types of character.

103. Among them, the one endowed with all the noble traits and dominating the entire story is the *nāyaka* (hero). The one who is lawless and haughty, and destined to be destroyed by the hero, is the *pratināyaka* (adversary/villain).

104. The one who lacks some of the hero's endowments and commands respect is the *upanāyaka*. And the one who is equal to him in virtues or almost equal and is younger, is the *anunāyaka*.

स्यात् कथाव्यापिनी सर्वगुणयुक्ता च नायिका ।
 हेतुरीर्ष्यायितादीनां सपत्नी प्रतिनायिका ॥ १०५ ॥
 ततः कैश्चिद् गुणैर्हीना पूज्या चैवोपनायिका ।
 सभा न्यूनापि वा किञ्चित् कनीयस्यनुनायिका ॥ १०६ ॥
 तदाभासास्तथैव स्युः । १०७ क

(२) षोडशनायकभेदाः

भेदास्तेषाम् गुणादिभिः ।
 नायकस्तत्र गुणत उत्तमो मध्यमोऽधमः ॥ १०७ ॥
^१प्रकृतेः सात्त्विकः स स्याद्राजसस्तामसस्तथा ।
 साधारणोऽनन्यजानिः ^२स विज्ञेयः परिग्रहात् ॥ १०८ ॥
 उद्धतो ललितः शान्त उदात्तो धैर्यवृत्तितः ।
 शठो धृष्टोऽनुकूलश्च दक्षिणश्च प्रवृत्तितः ॥ १०९ ॥

(३) द्वात्रिंशन्नायिकाभेदाः

गुणतो नायिकापि स्यादुत्तमा मध्यमाधमा ।
 मुग्धा मध्या प्रगल्भा च वयसा कौशलेन वा ^१ ॥ ११० ॥
 धीराधीरा च धैर्येण स्वान्यदीया परिग्रहात् ।
 ऊढानूढोपयमनात् क्रमाज्ज्येष्ठा कनीयसी ॥ १११ ॥
 मानर्द्धेरुद्धतोदात्ता शान्ता च ललिता च सा ।
 सामान्या च पुनर्भूश्च स्वैरिणी चेति वृत्तितः ॥ ११२ ॥

105. She whose presence is felt in the entire story, and who possesses all the endowments - is the *nāyikā* (heroine). And the one who is the cause of jealousy etc., who contends for the love of the hero, is the *pratināyikā* (heroine's rival).

106. The one who lacks some of the heroine's endowments and is worthy of respect, is the *uṣanāyikā*. And the one who is equal to her in virtues or just a little lower, and is younger, is the *anunāyikā*.

107a. In the same way, there may be semblances of the main characters.

(2) Sixteen Hero Types

107bcd. Based on their qualities etc., there are varieties (of heroes). The hero is classed, on the basis of qualities, as *uttama*, *madhyama* or *adhama* (superior, mediocre or inferior).

108. On the basis of nature, he is *sāttvika* (calm), *rājasa* (passionate), or *tāmasa* (gloomy). With reference to marriage he is known as *sādhāraṇa* (common to several wives) or *ananyajāni* (having but one wife).

109. On the basis of forbearance/mettle, he is *uddhata* (blustering), *lalita* (soft), *sānta* (composed), or *udātta* (noble). On the basis of conduct, he is *śaṭha* (deceitful), *dhr̥ṣṭa* (shameless), *anukūla* (kind) or *dakṣiṇa* (gallant).

(3) Thirtytwo Heroine Types

110. In quality, the heroine too is *uttamā* (superior), *madhyamā* (mediocre) or *adhamā* (inferior). On the basis of age or experience, she is *mugdhā* (innocent), *madhyā* (partly mature) or *pragalbhā* (experienced).

111. On the basis of tenacity [in anger], she is *dhīrā* (stubborn) or *adhīrā* (weak); from the point of view of marriage she is *svā* (one's own) or *anyadiyā* (another's wife). On the basis of her marital status she is *udhā* (married) or *anudhā* (unmarried); and according to the seniority order, she is *jyeṣṭhā* (elder wife) or *kanīyasī* (younger one).

112. In developing her anger *«māna-ṛddhi»*, she is *uddhatā* (imperious), *udātta* (dignified), *sāntā* (pacific), or *lalitā* (graceful). In conduct she is *sāmānyā* (commonly shared), *punarbhūh* (remarried) or *svairiṇī* (wanton).

आजीवतस्तु गणिका रूपाजीवा विलासिनी ।
 अवस्थातोऽपराश्चाष्टौ विज्ञेयाः खण्डितादयः ॥ ११३ ॥
^१निद्राकूणितताम्राक्षो नारीनखविभूषितः ।
 प्रातरेति प्रियो यस्याः कुतश्चित् खण्डिता तु सा ॥ ११४ ॥
 चाटुकारमपि प्राणनाथं कोपादपास्य या ।
 पश्चात्तापमवाप्नोति कलहान्तरिता तु सा ॥ ११५ ॥
 दूतीमहरहः प्रेष्य कृत्वा संकेतकं क्वचित् ।
 यस्या न मिलितः प्रेयान् विप्रलब्धेति तां विदुः ॥ ११६ ॥
 सा तु वासकसज्जा स्यात् सज्जिते वासवेशमनि ।
 प्रियमास्तीर्णपर्यङ्का^१ भूषिता या प्रतीक्षते ॥ ११७ ॥
 स्वाधीनपतिका सा तु यस्याः पार्श्वं न मुञ्चति ।
 प्रियश्चित्ररतक्रीडासुखास्वादनलोलुपः ॥ ११८ ॥
 पुष्पेषुपीडिता कान्तं याति या साभिसारिका ।
 प्रियो देशान्तरे यस्याः सा तु प्रोषितभर्तृका ॥ ११९ ॥
 यस्याः समुचितेऽप्यहि प्रवासी नैति वल्लभः ।
 विरहोत्कण्ठिता सा तु द्वात्रिंशदिति नायिकाः ॥ १२० ॥

(४) इतरपात्राणि

हीनपात्राणि शेषाणि पीठमर्दो विदूषकः ।
 विटचेटौ पताकाश्च सख्यश्चैषां परिग्रहः ॥ १२१ ॥

(५) नायकगुणाः

महाकुलीनतौदार्ये महाभाग्यं कृतज्ञता ।
 रूपयौवनवैदग्ध्यशीलसौभाग्यसंपदः ॥ १२२ ॥
 मानितोदारवाक्यत्वमदरिद्रानुरागिता ।
 द्वादशेति गुणानाहुर्नायकेष्वाभिगामिकान् ॥ १२३ ॥

113. On the basis of her occupation, she is *gaṇikā* (*hetara*), *rūpājivā* (prostitute) or *vilāsinī* (coquette). On the basis of her condition, eight other varieties are known, viz. *khaṇḍitā* etc..

114. She is *khaṇḍitā nāyikā*, whose lover returns in the morning from some haunt, his red eyes half-closed in sleep, adorned with the nail marks of a woman.

115. She is *kalahāntarītā* who drives away, in anger, the lord of her life, tactful though he is, and is filled with remorse later.

116. She is known as the *vipralabdā nāyikā*, who sends her messenger girl everyday, fixes up a secret meeting and is disappointed by her lover.

117. That is the *nāyikā* called *vāsakasajjā*, who adorns herself and awaits her lover, having spread the bed out in the decorated house.

118. *Svādhīnapatīkā* is the one whose lover does not leave her side, eager for the various delights of love.

119. *Abhisārikā* is one who, struck by the flower-bow (of Love), goes to her lover. She whose dear one has gone to a distant land is the *proṣitabhartṛkā*.

120. The one whose lover does not come back from his travels on the appointed day is *virahotkaṇṭhitā*. These are the thirtytwo varieties of *nāyikā* (heroine).

(4) Other Characters

121. The remaining low characters (like *śakāra*), the *pūṭhamarda* (hero's mentor/aide), *vidūṣaka* (jester), *viṭa* (companion), *ceṭa* (servant), characters prominent in the *patākā* (episode in the story), and the heroine's friends, form the retinue of the main characters.

(5) Endowments of the Main Characters

122. High birth, magnanimity or dignity, lofty position, knowledge of duty, good looks, youth, intelligence, good conduct, matrimonial worth...

123. self-respect, noble speech and staunch attachment - are the twelve qualities which draw us to the chief characters.

२२. पाकादिप्रेमभक्तयः

मृद्वीकानारिकेलाम्रपाकाद्याः पाकभक्तयः ।
 नीलीकुसुम्भमञ्जिष्ठारागाद्या रागभक्तयः ॥ १२४ ॥
 अन्तर्व्याजबहिर्व्याजनिर्व्याजा व्याजभक्तयः ।
 धर्मार्थकामोदकाश्च ^१प्रेमसूदर्कभक्तयः ॥ १२५ ॥

२३. नानालङ्कारसंसृष्टिप्रकाराः

वाक्यवच्च प्रबन्धेषु रसालङ्कारसङ्करान् ।
 निवेशयन्त्यनौचित्यपरिहारेण सूरयः ॥ १२६ ॥

२४. रसोक्तिः

चतुर्वृत्यङ्ग^१संपन्नम् चतुरोदात्तनायकम् ।
 चतुर्वर्गफलं को न प्रबन्धम् बान्धवीयति ॥ १२७ ॥
 मुखं प्रतिमुखं गर्भोऽवमर्शश्च मनीषिभिः ।
 स्मृता निर्वहणञ्चेति प्रबन्धे पञ्च संधयः ॥ १२८ ॥
 अविस्तृतमसंक्षिप्तम् श्रव्यवृत्तं सुगन्धि^१ च ।
 भिन्नसर्गान्तवृत्तञ्च काव्यम् लोकोऽभिनन्दति ॥ १२९ ॥
 पुरोपवनराष्ट्रादिसमुद्राश्रमवर्णनैः ।
 देशसंपत्प्रबन्धस्य रसोत्कर्षाय कल्पते ॥ १३० ॥
 ऋतुरात्रिदिवार्केन्दूदयास्तमयवर्णनैः^१ ।
 कालः काव्येषु संपन्नो रसपुष्टिं नियच्छति ॥ १३१ ॥
 राजकन्याकुमारस्त्रीसेनासेनाङ्गभङ्गिभिः ।
 पात्राणां वर्णनात्^१ काव्ये रसस्रोतोऽधितिष्ठति ॥ १३२ ॥

22. *Prema-bhaktis* - *Pāka* etc.

124. *Mṛdvikā* (of grapes), *nārikela* (of coconuts), *āmra* (of mangoes) etc. are the *pākabhaktis* (tastes of love); *nīlī* (indigo), *kusumbha* (saffron), *mañjiṣṭhā* (red) are *rāgabhaktis* (dyes of love).

125. *Antarvyāja* (concealed deceit), *bahirvyāja* (open deceit) and *nirvyāja* (apparent lack of deceit) are *vyājabhaktis* (types of deceit). The ends of *dharma* (right conduct), *artha* (worldly success), and *kāma* (desire) are the various *prema-udarkas* (values uniting lovers).

23. Types of Commixture of Embellishments

126. As in a single expression, in whole literary works, skilled writers usher the fusion of delight *rasa* and beauty *alaṅkāra* by avoiding impropriety.

24. *Rasa*-fostering Features of Poetic Works

127. Who will not be drawn to the literary work which contains actions in the four modes *vr̥tti-aṅga*, possesses a hero who is able and lofty, and aims at the four ends of life?

128. In *prabandha* the experts speak of the five *sandhis* (junctures), viz. *mukha* (opening), *pratimukha* (progression), *garbha* (development), *avamarśa* (pause) and *nirvahaṇa* (conclusion).

129. People welcome a literary work which is not very extensive, but not very short, is composed in euphonic verse, is well-flavoured with a different metre marking the end of the canto.

130. The natural wealth of *deśa* (place of action) in the description of cities, gardens, nations, oceans and hermitages heightens the *rasa* of a *prabandha*.

131. *Kāla* (time of action), enriched by the descriptions of seasons, day and night, rising and setting of the sun and the moon, greatly nourishes the *rasa* in the work of poetry.

132. The description of the characters distinguished as princesses and princes, women, and soldiers in the various army divisions, keeps the *rasa* flowing in poetry.

उद्यानसलिलक्रीडामधुपानरतोत्सवाः ।
 विप्रलम्भा विवाहाश्च चेष्टाः काव्ये रसावहाः ॥ १३३ ॥
 मन्त्रदूतप्रयाणाजिनायकाभ्युदयादिभिः ।
 पुष्टिः पुरुषकारस्य रसं काव्येषु वर्षति ॥ १३४ ॥
 नावर्णनं नगर्यादेर्दोषाय विदुषां मतम् ।
 यदि शैलर्तुरात्र्यादेर्वर्णनेनैवं पुष्यति ॥ १३५ ॥
 गुणतः प्रागुपन्यस्य नायकं तेन विद्विषाम् ।
 निराकरणमित्येष मार्गः प्रकृतिसुन्दरः ॥ १३६ ॥
 'वंशवीर्यश्रुतादीनि वर्णयित्वा रिपोरपि ।
 तज्जयान्नायकोत्कर्षकथनञ्च धिनोति नः ॥ १३७ ॥

अथैषां लक्षणोदाहरणानि । तत्र

(१) रतिः - १. भावोदाहरणम्

मनोनुकूलेष्वर्थेषु सुखसंवेदनं रतिः ।
 असंप्रयोगविषया सैव प्रीतिर्निगद्यते ॥ १३८ ॥

तद्रूपेण रसस्य भावो यथा -

हरस्तु किञ्चित्परिवृत्त^१धैर्यश्चन्द्रोदयारम्भ इवाम्बुराशिः ।
 उमामुखे बिम्बफलाधरोष्ठे व्यापारयामास विलोचनानि ॥ (१)

अत्र बिम्बोष्ठत्वादिभिर्मनोनुकूले पार्वतीमुखे विलोचनव्यापारानुमितो महेश्वरस्याभिलाषविशेषः सात्त्विकादेरनुत्पादात् सुखानुभवस्योत्पत्तिमात्रमनुमापयति ॥

२. जन्मोदाहरणम्

तद्रूपेणैव सात्त्विकोत्पत्तौ जन्म यथा -

अभूद्वरः कण्टकितप्रकोष्ठः स्विन्नाङ्गुलिः संववृते कुमारी ।
 तस्मिन् द्वये तत्क्षणमात्मवृत्तिः समं विभक्तेव मनोभवेन ॥ (२)

133. Events such as garden and water sports, wine banquets, love festivals, partings and weddings of lovers, bring *rasa* to poetry.

134. The elaboration of masculine activity with counsels, sending of emissaries, battles, and the ascent of the hero - showers the literary work with *rasa*.

135. It is the opinion of the learned, that not describing the city etc. does not harm poetry, provided the description of mountains, seasons, night etc. nurtures the *rasa*.

136. At first presenting the hero with all his great qualities, and then showing him vanquishing his enemies - this way (of presenting the story) is naturally appealing.

137. Having described the lineage, valour, learning etc. of the enemy too, and then revealing the greatness of the hero by showing his victory over such a worthy adversary - this too pleases us.

Now, the definition and illustration of these. There -

(1) *Rati*- 1. *Bhāva* Illustrated

138. The experience of happiness in things which appeal to the heart is *rati* (love). The same is called *priti* when a couple is not involved.

The *bhāva* (potential/existence) of *rasa* in that form (*rati*) is as follows:

His firmness a little shaken, as of the sea at moonrise, *Śiva* cast his eyes on *Umā*'s face which bore *bimba* fruit lips. (1)

Here, *Śiva*'s desire, seen from his eyes lingering on *Pārvatī*'s face, which captivates with its *bimba*-like lips, shows merely the beginning of happiness in him, as the *sāttvika* and other reactions have not emerged.

2. *Janma* Illustrated

The *janma* of the same emotion (*rati*), taking place in the *sāttvika* response is as in:

The hair stood on end on the groom's wrist. The bride's fingers were sweating. *Madana* had as if, at that moment, equally apportioned his activity in the two. (2)

अत्र स्वेदरोमोद्गमयोः सात्त्विकयोरुत्पादाद्रसस्य रतिरूपेणाविर्भावो अवगम्यते ॥

जन्मैव सञ्चार्युत्पत्तौ^१ यथा -

तयोरपाङ्गप्रविचारितानि किञ्चिद्व्यवस्थापितसंहतानि ।
ह्रीयन्त्रणामानशिरे मनोज्ञामन्योन्यलोलानि विलोचनानि ॥ (३)

अत्र ह्रीः संचारिभावो जायमानो रसस्य जन्म ज्ञापयति ॥

तदेवानुभावोत्पत्तौ^१ यथा -

ततः सुनन्दावचनावसाने लज्जां तनूकृत्य^२ नरेन्द्रकन्या ।
दृष्ट्या प्रसादामलया कुमारं प्रत्यग्रहीत् संवरणरुजेव ॥ (४)

अत्र दृष्टिलक्षणः शरीरारम्भो^१ऽनुभावो भवन् रसाविर्भावं लक्षयति ॥

३. अनुबन्धोदाहरणम्

अनुभावादेरनेकस्यैकस्य वा पुनरुत्पत्तिरनुबन्धः ॥

सोऽनेकस्य यथा -

विवृण्वती शैलसुतापि भावमङ्गैः स्फुरद्बालकदम्बकल्पैः ।
साचीकृता चारुतरेण तस्थौ मुखेन पर्यस्तविलोचनेन ॥ (५)

अत्र देव्याः स्मरारौ पूर्वमुत्पन्ना रतिः साभिलाषतदवलोकनेन विविक्तवसन्तादिभिरुद्दीप्यमाना रोमाञ्चावहित्थलक्षणाभ्यां सात्त्विकव्यभिचारिभ्यामनुबध्यते ॥

एकस्यैव पुनः पुनर्यथा -

यान्त्या मुहुर्वलितकन्धरमाननं तद्
आवृत्तवृन्तशतपत्रनिभं वहन्त्या ।
दिग्धोऽमृतेन च विषेण च पक्ष्मलाक्ष्या
गाढं निखात इव मे हृदये कटाक्षः ॥ (६)

अत्र मालत्या माधवविषये पूर्वमुत्पन्ना रतिर्वसन्तावतारतत्संनिधिविशेषप्रदर्शनादिभिरुद्दीप्यमाना पुनः पुनरुत्पन्नेन वलितग्रीवकटाक्षविक्षेपलक्षणेन शरीरारम्भानुभावेनानुबध्यते ।

Here, in the involuntary responses - perspiration and horripilation that have been aroused, the birth of *rasa* in the form of love is seen.

Janma in the shape of *sañcāribhāva* is as follows:

Their eyes, longing to meet, darting glances, now fixed in gazes and now withdrawn, experienced the delightful restraint of bashfulness. (3)

Here, in the transient feeling of shyness, which has been aroused, the birth of the *rasa* is seen.

The same (*janma*) in the *anubhāva* produced is as follows:

At the end of *Sunandā's* words, overcoming her shyness, the princess accepted the prince with her glance, clear and limpid, as with the *svayamvara* garland. (4)

Here the emotional response involving the body (*śarīrārambha-anubhāva*) in the gesture of glancing, shows the birth of the *rasa*.

3. *Anubandha* Illustrated

The production of one or more of them, (transient feelings, reactions - voluntary and involuntary), later, is called '*anubandha*'. That (production) of many is as follows:

Betraying her emotion by her (thrilling) limbs that looked like the blooming young *kadamba* tree, the daughter of the mountain stood with half-averted face, made more lovely by the troubled eyes. (5)

Here, *Pārvatī's* love for *Madana's* (*smara*) foe (*Śiva*), which has already arisen, is now kindled by his glance of desire, by springtime, and by being alone in his company, and proceeds into the involuntary response of thrill and the transient feeling of shyness.

That (occurrence) of one is as follows:

Departing, the long-lashed (*Mālatī*), quickly turning her neck, bearing her face like a bending stalk holding a lotus, as if thrust deep into my heart, a glance smeared with nectar and poison. (6)

Here, the love for *Mādhava* which has already arisen in *Mālatī*, is being kindled by the advent of spring and the displays of nature in its proximity, and proceeds into the gesture of turning her neck again to cast a glance.

अत्रैव माधवस्य मालतीविषये तदहरेवोत्पन्ना रतिस्तैरेवोदीपनैरुदीप्यमाना हर्षधृतिस्मृतिमतिव्याध्यादिभिः
संचारिभावैः वागारम्भेण चानुभावेनानुबध्यते ॥

४. निष्पत्त्युदाहरणम्

रतिरूपेणैव रसनिष्पत्तिर्यथा -

तं वीक्ष्य वेपथुमती सरसाङ्गयष्टिः
निक्षेपणाय' पदमुद्धतमर्पयन्ती ।
मार्गाचलव्यतिकराकुलितेव सिन्धुः
शैलाधिराजतनया न ययौ न तस्थौ ॥ (७)

अत्र जन्मान्तरानुभवसंस्कारात् प्रतिकूलेऽपि शूलिनि शैलात्मजायाः सर्वकालमेवाविच्छिन्ना रतिश्चिरं
वियुक्तस्य दुश्चरेणापि तपसा प्रार्थनीयसंगमस्य तस्याकस्मिकदर्शनेनोदीप्यमाना सद्यः समुपजायमान-
सात्त्विकस्वेदस्तम्भवेपथूपलक्षितैर्हर्षधृति'स्मृत्यावेगसाध्वसादिभिर्यभिचारिभावैः पदनिक्षेपलक्षणेन च
शरीरानुभावेन संसृज्यते । सोऽयं विभावानुभावव्यभिचारिसंयोगे रतिरूपेण रसो निष्पद्यते ॥

५. पुष्ट्युदाहरणम्

रतिरूपेणैव रसपुष्टिर्यथा -

पीनश्रोणि गभीरनाभि निभृतं मध्ये भृशोच्चस्तनं
पायाद्वः परिरब्धमब्धिदुहितुः कान्तेन कान्तं वपुः ।
स्वावासानुपघातनिर्वृतमनास्तत्कालमीलदृशे
यस्मै सोऽच्युतनाभिपद्मवसतिर्वेधाः शिवं ध्यायति ॥ (८)

अत्र सर्वदैव श्रीवत्सलक्ष्मणो लक्ष्मीविषये महाकुलीनतौदार्यस्थिरानुरागितारूपयौवनवैदग्ध्यशील-
सौभाग्यमहाभाग्यादिभिः समुत्पन्ना रतिस्तदवयवविशेषकामनीयकविभावनेनोदीपनविभावातिशयेनोदीप्यमाना
ब्रह्मणः समक्षमप्यालिङ्गनलक्षणेन शरीरारम्भानुभावेनानुमीयमानां लज्जाप्रणाशलक्षणां प्रेमपुष्टेरष्टमीमवस्था-
मध्यास्ते । अत्र चानुक्ता अपि सात्त्विका व्यभिचारिणोऽन्येऽपि चानुभावविशेषाः प्रतीयन्ते ।

The love for *Mālatī*, born that very day in *Mādhava*, is likewise being kindled by the same *uddīpana-vibhāvas*, and progresses into the passing feelings of joy, satisfaction, recollection, thought, suffering etc., and the response in the form of speech *⟨vāgārambha-anubhāva⟩*.

4. *Nispatti* Illustrated

The *nispatti* of *rasa*, again in the form of love, is as follows:

On seeing him, trembling, the daughter of the lord of the mountains, her slim form bathed in perspiration, one foot lifted to take a step, like the river confounded by the obstructing mountain in its course, neither went nor stayed. (7)

Here, *Pārvatī*'s love, nurtured by experience from her previous birth, indestructible even in the presence of a hostile *Śiva*, from whom she has been parted for long, and for union with whom she has been undergoing arduous penance, is being kindled by the sudden glimpse of him. This love combines with the immediate reactions of breaking into sweat, stillness, trembling and the transient feelings of joy, satisfaction, remembering, agitation, alarm etc. which they indicate, and the physical gesture of taking a step. By this combination of the circumstance of emotion, the responses and transient feelings, *rasa* is manifested in the form of love.

5. *Puṣṭi* Illustrated

The *puṣṭi* of *rasa*, again in the form of love, is as follows:

May the beautiful form with heavy thighs, deep navel, slender waist and high breasts, of the Ocean's daughter, whose eyes are closed in the embrace of *Viṣṇu*, and for whose welfare the Creator dwelling in *Viṣṇu*'s navel lotus is praying, relieved that no harm has come to his abode, protect you. (8)

Here, because of her high birth, nobility, abiding devotion, beauty, youth, skill, conduct, fortune and great destiny, *Viṣṇu*'s *⟨śrīvatsalakṣma⟩* love for *Lakṣmī* is eternal; now kindled by observing the extraordinary beauty of her limbs, and expressed through the physical responses such as the act of embracing even in the presence of *Brahmā*, it has reached the eighth stage of growth *⟨premapuṣṭi⟩*, indicated by the overcoming of shyness. Although not expressed in words, the involuntary responses, transient feelings and other actions are evident.

श्रियोऽपि च समग्रात्मगुणसंपदाश्रये श्रीवत्सलक्ष्मणि तथाभूता तदभ्यधिका वा रतिः प्रवृद्धप्रेम-
प्रियतमालिङ्गनलक्षणेनोद्दीपनविभावेनोद्दीप्यमाना नयननिमीलनानुमेयां समस्तसात्त्विकानुभावव्यभिचारिहेतुं
प्रेमपुष्टेरुत्तरामवस्था^१माश्रयति ।

सोऽयं विषयसौन्दर्यादाश्रयप्रकृतेः संस्कारपाटवादुद्दीपनातिशयाच्च परां कोटिमावहन् रसः पुष्ट
इत्युच्यते ।

अत्रैव ब्रह्मणः श्रियं प्रति मनोहरा ममेयं सृष्टिरिति, रत्नाकरस्येयमात्मजेति, चन्द्रामृतादीनामियं
सोदर्येति, विष्णोरियं प्रियतमेति, कामस्येयं जननी इत्यादिभ्य आलम्बनेभ्यः समुत्पन्ना प्रीतिः स्वावासानुपधातिना
शरीरसंनिवेशेन दृङ्निमीलनजनितया च तदुपघातशङ्क्योद्दीप्यमाना तत्क्षणोपजायमानतया आवेगस्मृतिवित-
र्कोन्मादमोहचिन्तादिभिर्व्यभिचारिभावैः, तदनुमेयैश्च स्तम्भवेपथुप्रभृतिसात्त्विकैः, शिवानुध्यानलक्षणेन
बुद्ध्यारम्भानुभावेन संसृज्यमाना परं प्रकर्षम् आरोहतीति प्रतीयते ॥

६. सङ्करोदाहरणम्

रतौ भयादिसङ्करो यथा -

राहोश्चन्द्रकलामिवाननचरीं दैवात् समासाद्य मे
दस्योरस्य कृपाणपातविषयादाच्छिन्दतः प्रेयसीम् ।
आतङ्काद्विकलं द्रुतं करुणया विक्षोभितं विस्मयात्
क्रोधेन ज्वलितं मुदा विकसितं चेतः कथं वर्तताम् ॥ (९)

अत्र माधवस्य मालत्यां पूर्वमुत्पन्ना रतिस्तदवस्थालोकनादिभिरुद्दीपनविभावैरुद्दीप्यमाना
भयशोकविस्मयक्रोधहर्षैरपि रसान्तरैः पृथक् पृथग्विभावानुभावव्यभिचारिसंयोगान्निष्पद्यमानैः संकीर्यमाणा
मनोवाग्बुद्धिशरीरारम्भानुभावैर्भयाद्यनुरूपैश्च सात्त्विकव्यभिचारिभिः संपर्के परं प्रकर्षमारोहन्ती प्रतीयते ।

Lakṣmī's love for *Viṣṇu*, who is the resting place of the entire treasure of her virtues, is of the same depth or even greater; being kindled by the *uddīpana-vibhāva* of being embraced with increased affection by the dear one, it attains a high stage of *premapuṣṭi*, which causes all the various responses, voluntary and involuntary, and the transient feelings, seen in the closing of her eyes.

Having been built up with strength and intensity, by the beauty of the *viśaya* and the nature of the *āśraya*, and now kindled more, *rasa* has reached its peak. It is said to be completely developed *⟨puṣṭa⟩*.

In the same verse, the affection for *Lakṣmī* in *Brahmā* is seen to be rising to the highest state. This affection has been nurtured by (the thoughts), 'This creation of mine is extremely beautiful', 'she is the daughter of the ocean', 'she is the sister of the moon and nectar', 'she is the beloved of *Viṣṇu*', 'she is the mother of *Madana*'. It is kindled now by the embrace of the lovers which, while causing no harm to his own residence, is at the same time causing the apprehension that some harm may have befallen her, as *Lakṣmī* has closed her eyes. It mingles with the transient states of agitation, recollection, doubt, madness, confusion, worry etc. aroused at that anxious moment, and the involuntary responses of stillness, trembling etc. which go with them, and with the action of employing his mind *⟨buddhyārambha-anubhāva⟩* in praying for her well-being.

6. *saṅkara* Illustrated

The *saṅkara* (merging) of fear etc. in love is as follows:

By good fortune, having retrieved my beloved, trapped like the moon's digit in *Rāhu's* mouth, by snatching her away from the sweep of this brigand's sword, my heart is anxious with fear, melting in pity, stunned by surprise, burning with anger, and swelling with happiness. What a state! (9)

Here, the love which has already arisen in *Mādhava* for *Mālatī*, is kindled by the *uddīpana-vibhāvas*, such as seeing her plight now; it mingles with other *rasas* that are manifesting around fear, pity, surprise, anger and joy with their own *vibhāva*, *anubhāva* and *sañcārī-bhāvas*. Joined by the response acts of the heart, speech, intellect and body *⟨mano-vāg-buddhi-sarīra-ārambha-anubhāva⟩* and the *sāttvika* and *vyabhicārī-bhāvas* which go with fear etc., that love is seen heightened *⟨prakarṣa⟩*.

तत्र चेतसो वैकल्यादिपरिभावनं मन आरम्भः, वाक्योच्चारणं वागारम्भः, राहोरिव दस्योश्चन्द्रकलामिव प्रेयसीमित्यादिबुद्ध्यारम्भः, आच्छिन्दत इत्यादि शरीरारम्भः, भयादीनाञ्च पञ्चानामपि यथाक्रमं राहोरिति, चन्द्रकलामिवाननचरीमिति, दैवात् समासाद्य मे इति, दस्योरस्य कृपाणपातविषयादिति, आच्छिन्दतः प्रेयसीमित्यालम्बनविभावाः, तत्स्वरूपपरिभावनान्युद्दीपनविभावाः, विकलं द्रुतं विक्षोभितं ज्वलितं विकसितं चेत इत्यनुभावाः, आतङ्ककरुणाविस्मयक्रोधमुदनुरूपाश्च कम्पाश्रुस्तम्भवैवर्ण्यरोमाञ्चादयः सात्त्विकाः, मोहविषादामर्षो^१ग्रताधृत्यादयो व्यभिचारिणश्च अनुमीयमाना निष्पत्तिहेतवो भवन्ति । सोऽयं तुल्यकालबलोत्पत्तिकारणानां भयादिनिष्पत्तीनां रतौ संसर्गः सङ्कर इत्युच्यते ॥

७. हासोदाहरणम्

रतिरूपेण रसप्रकर्षस्य हासो यथा -

कोपो यत्र भ्रुकुटिरचना निग्रहो यत्र मौनं
यत्रान्योन्यस्मितमनुनयो दृष्टिपातः प्रसादः ।
तस्य प्रेम्णस्तदिदमधुना वैशसं पश्य जातं
त्वं पादान्ते लुठसि न च मे मन्युमोक्षः खलायाः ॥ (१०)

अत्र योषिति रोषाख्यरसान्तरतिरस्कारात् पुरुषे चान्यरागाद्^१ रतिप्रकर्षस्य हासोऽवगम्यते^२ ॥

८. आभासोदाहरणम्

रतिरूपेण हीनपात्रेषु रसाभासो यथा -

विविकण्ड माहमासम्मि पामरो पारडिं बइल्लेण ।
दिट्ठिं समुम्मुरे^१ सामलीए थणए णिअच्छन्तो ॥ (११)
[विक्रीणीते माघमासे पामरः प्रावरकं बलीवर्देन ।
दृष्टिं समुमुरे^२ श्यामलायाः स्तनके नियच्छन् ॥]

तिर्यक्षु यथा -

पाअडिअं सोहगं तंवाए उअह गोडुमज्झम्मि ।
दुडुवसहस्स सिङ्गे अच्छिउडं कण्डुअन्तीए ॥ (१२)
[प्रकटितं सौभाग्यं ताम्रया पश्यत गोष्ठमध्ये ।
दुष्टवृषभस्य शृङ्गेऽक्षिपुटं कण्डूयमानया ॥]

Here, the heart being overcome by agitation etc., is the heart's response; uttering the sentence is the speech reaction; (comparisons like) 'of the brigand who is like *Rāhu*', 'the beloved who is like the moon-digit', show the mind at work; 'of him who is snatching away' is the physical action.

The five emotions, fear etc., are aroused by the *ālambana-vibhāvas* presented respectively in - 'of *Rāhu*', 'like the moon-digit caught in the mouth', 'by good fortune, having got back my', 'from the sword stabs of this brigand' and 'saving my beloved'. The other details of their manifestation make up the *uddīpana-vibhāva*. Anxious, melting, stunned, burning, and brimming heart are the *anubhāvas*. Matching the fear, pity, surprise, anger and joy, are the five *sāttvika bhāvas* - trembling, tears, immobility, paleness and horripilation. Confusion, sorrow, rage, fierceness, content/relief etc. are the *vyabhicāri-bhāvas* gathered. Together they are the causes manifesting the *rasa*. Rising at the same time, with equal force, from the same cause, these feelings such as fear, are accommodated in the main emotion, love. This is called *saṅkara*.

7. *Hrāsa* Illustrated

The *hrāsa* (decline) in the progress of the *rasa* of love is as follows:

The love in which the mere knitting of brow is anger, silence serves as a blow, smiling at each other is a plea, casting a glance is a favour-Look! That very love has been killed now, as you prostrate at at my feet and the wicked I am not free from anger. (10)

Here, being surmounted by another emotion called anger in the woman, and due to (the rise of) another feeling (misery) in the man, the progress of love is seen to be declining.

8. *Abhāsa* Illustrated

The *ābhāsa* (semblance) of the *rasa* of love, in the lower characters, is as follows: (*Prākṛta*)

In the (cold) month of *Māgha*, the foolish one (farmer) sells his rug along with his ox, resting his eyes on the dark beauty's breast which is (warm) like embers. (11)

In birds and beasts it is as follows: (*Prākṛta*)

See! This red cow (lit. red one) is expressing her choice, rubbing her eyelid against the horn of the wicked bull in the herd. (12)

नायकप्रतियोगिषु यथा -

पुलकं जनयन्ति दहकन्धरस्स राहवसरा सरीरम्भि ।
जनअसुआफंसमहग्ध विअ करअलाअट्टिअविमुक्का ॥ (१३)
[पुलकं जनयन्ति दशकन्धरस्य राघवशराः शरीरे ।
जनकसुतास्पर्शमहार्घा इव करतलाकृष्टविमुक्ताः ॥]

गौणेषु यथा -

उव्वहइ णवतिणंकुरोमञ्चपसाहिआइं अंगाईं ।
पाउसलच्छीए पओहरेहिं पडिवेल्लिओ विंझो ॥ (१४)
[उद्वहति नवतृणाङ्कुरोमाञ्चप्रसाधितान्यङ्गानि ।
प्रावृटलक्ष्म्याः पयोधरैः परिवेल्लितो^१ विन्ध्यः ॥]

त एते चत्वारोऽपि रसाभासा उच्यन्ते ॥

९. प्रशमोदाहरणम्

रतावेव लज्जारोषरूपरसान्तरयोः प्रशमो यथा -

दृष्टे लोचनवन्मनाङ्मुकुलितं पार्श्वस्थिते वक्त्रव-
न्यग्भूतं बहिरासितं पुलकवत् स्पर्शं समातन्वति ।
नीवीबन्धवदागतं शिथिलतामाभाषमाणे ततो
मानेनापगतं ह्रियेव सुदृशः पादस्पृशि प्रेयसि ॥ (१५)

अत्र बलवद्भ्यां प्रियप्रेमानुनयाभ्यां ह्रीरोषयोरुपशमः क्रियते ॥

१०. शेषोदाहरणम्

रतावेव रोषरूपरसस्य शेषो यथा -

एष्यत्युत्सुकमागते विवर्लितं^१ संभाषिणि स्फारितं
संश्लिष्यत्यरुणं गृहीतवसने कोपाञ्जितभ्रूलतम् ।
मानिन्याश्चरणानतिव्यतिकरे वाष्पाम्बुपूर्णं क्षणात्^२
चक्षुर्जातमहो प्रपञ्चचतुरं जातागसि प्रेयसि ॥ (१६)

In the hero's adversaries it is as follows: (*Prākṛta*)

As they are drawn and released by his hand, the arrows of *Rāma* are producing a thrill in *Rāvaṇa*'s body, as if they carried the great value of *Sītā*'s touch. (13)

In minor entities it is as follows: (*Prākṛta*)

Embraced by the breasts of the rain goddess, the *Vindhya* mountain is thrilling with newly sprouting grass. (14)

All these four are called semblances of *rasa* (*rasābhāsa*).

9. *Praśama* Illustrated

In love, again, the *praśama* (subsiding) of other moods like shame and anger is as follows:

On seeing the lover, the lovely girl's anger shut a little like her eyes; on his standing by her it bent down like her face; at his touch it came out like her thrill; on his speaking, it loosened like the knot of her dress; and on his falling at her feet, it made its departure like (her) shyness. (15)

Here, with the insistent love and pleading of the lover, anger and shyness subside.

10. *Śeṣa* Illustrated

The *śeṣa* (lingering) of the mood of anger in love is as follows:

As her defaulting lover approached, lighting up eagerly, on his arrival turning away, widening when he spoke, flushing in his embrace, when he grasped her clothes, brows knitting with anger, and on his effort to fall at her feet, blinded by tears, in a moment the angry girl's eyes could reveal all (her feelings). (16)

अत्र कस्याश्चिद्बलवता प्रेम्णोन्मूलितस्यापि मानस्य शेषोऽनुवर्तते ॥

त एते भावादयो दशापि रसप्रकारा हासादिष्वपि प्रायशो दृश्यन्ते । ग्रन्थगौरवभयात् क्वचित् क्वचिदुदाह्रियन्ते ।

इतरस्थायीभावाः - (२) हासः

तत्र-

न्यङ्ग^१व्रीडादिभिश्चेतोविकासो^२ हास उच्यते । १३९ कख

तद्रूपेण रसस्य भावो यथा -

कनककलशस्वच्छे राधापयोधरमण्डले
नवजलधरश्यामामात्मद्युतिं प्रतिबिम्बिताम् ।
असितसिचयप्रान्तभ्रान्त्या मुहुर्मुहुरुत्क्षिपन्
जयति जनितव्रीडाहासः प्रियाहसितो हरिः ॥ (१७)

अत्र राधाया हरिन्यङ्गाद्^३, हरेस्तु व्रीडातो हासस्य सत्तामात्रं प्रतीयते ॥

(३) शोकः

शोकश्चित्तस्य वैधुर्यमभीष्टविरहादिभिः ॥ १३९ ॥

तद्रूपेण रसस्य निष्पत्तिर्यथा -

हृदयान्नापयातोऽसि दिक्षु सर्वासु दृश्यसे ।
वत्स राम गतोऽसीति संतापादनुमीयसे ॥ (१८)

अत्र दशरथस्य रामवियोगादुत्पन्नस्तद्गुणस्मरणादिभिरुदीपितश्चिन्तासंतापादिर्वागारम्भेण चानुषज्यमानः शोकरूपेण रसो निष्पद्यते ॥

(४) क्रोधः

प्रतिकूलेषु तैक्ष्ण्यस्य प्रबोधः क्रोध उच्यते । १४० कख

Here, even though pulled out by a strong display of love, her anger remains in a trace.

All these ten features of *rasa*, namely, *bhāva*, [*janma*, *anubandha*] etc. are normally seen in the other emotions like *hāsa* too. Fearing that this book may become too voluminous, we illustrate just a few, here and there.

Other *Sthāyi-bhāvas*

(2) *Hāsa*

There:

139ab. The dilation of the mind in jocular ridiculing (*nyāṅga*), in situations of embarrassment etc., is called *hāsa* (mirth).

In the *rasa* of that (*hāsa*), the *bhāva* is as follows:

Victorious is *Hari* who laughs with embarrassment on being mocked by his beloved when, again and again, he tries to remove the reflected glow of his own self, dark like the new clouds, from her bosom which is bright like a golden pot, taking it to be a piece of black cloth. (17)

Here, in the ridiculing of *Hari* by *Rādhā* and his consequent embarrassment, merely the presence of mirth is seen.

(3) *Śoka*

139cd. The agony of the heart due to separation from dear ones is *śoka* (sorrow).

The *niṣpatti* of *rasa* in that (*śoka*) is as in:

O *Rāma*! You have not gone from my heart; you are visible in all the directions. Dear child! It is from (my own) anguish that I know that you have left. (18)

Here, taking its birth in *Daśaratha's* parting from *Rāma*, fanned by the recollection of his virtues, and emerging in worry and anguish and the words spoken, *rasa* manifests itself in the form of sorrow.

(4) *Krodha*

140ab. Confronted by wrong deeds or hostile conditions, the arousal of ire is called *krodha* (anger).

तद्रूपेण रसस्य निष्पत्तिर्यथा -

मय्येवमस्मरणदारुणचित्तवृत्तौ
वृत्तं रहःप्रणयमप्रतिपद्यमाने ।
भेदाद्भ्रुवोः कुटिलयोरतिलोहिताक्ष्या
भग्नं शरासनमिवातिरुषा स्मरस्य ॥ (१९)

अत्र यद्यपि विभावानुभावसञ्चारिसंयोगलक्षणाया रसनिष्पत्तेरधिकम्, अतिरुषातिलोहिताक्ष्येति प्रकर्षनिमित्तमतिशब्दोपादानं विद्यते, तथाप्युत्तमनायिकाश्रयः प्रियविषये न रोषः प्रकर्षमासादयति ॥

(५) उत्साहः

कार्यारम्भेषु संरम्भः स्थेयानुत्साह इष्यते ॥ १४० ॥

तद्रूपेण रसस्य जन्म यथा -

मूर्ध्ना जाम्बवतोऽभिवाद्य चरणावापृच्छ्य सेनापती-
नाश्वास्याश्रुमुखान् मुहुः प्रियसखीन् प्रेष्यान् समादिश्य च ।
आरम्भं जगृहे महेन्द्रशिखरादम्भोनिधेर्लङ्घने
रंहस्वी रघुनाथपादरजसामुच्चैः स्मरन् मारुतिः ॥ (२०)

अत्र अभिवादनप्रश्नाश्वासनसमादेशनाद्रिशिखरारोहणेष्टदेवतास्मरणानां पूर्वरङ्गपर्यवसायित्वे-
नानुदीपनविभावत्वादनुत्साहानुभावत्वाच्च नायमनुबन्धो निष्पत्तिः प्रकर्षो वा भवति ॥

(६) भयः

भयं चित्तस्य वैक्लव्यं रौद्रादिजनितं विदुः । १४१ कख

तद्रूपेण रसस्यानुबन्धो यथा -

The *niṣpatti* of *rasa* in that form (*krodha*) is as follows:

When, having lost memory of her, I adopted a callous attitude, not giving credence to the love that had taken place in secret, her eyes became excessively red with anger and her knitted eyebrows were parted in places, so that it appeared as if the bow of *Madana* was broken. (19)

Here, in spite of there being more than its [mere] manifestation in the background of *vibhāva*, *anubhāva* and *sañcāri-bhāvas*, the *ati* in '*atiruṣā*' and '*atilohitākṣya*' indicating the heightening *prakarṣa* of the emotion, the anger of a superior heroine against her beloved does not reach excess. [So this is an instance of *niṣpatti*.]

(5) *Utsāha*

140cd. The sustained enthusiasm in accomplishing duty or purpose is *utsāha* (valour).

The *janma* of *rasa* in that (*utsāha*) is as follows:

Having bowed at *Jāmbavān*'s feet, having consulted the army generals, having comforted the dear friends whose eyes were full of tears, and having given instructions to his attendants, holding high the dust of *Rāma*'s feet, the swift *Hanumān* began his leap over the ocean from the peak of the *Mahendra* mountain. (20)

Here the acts of obeisance, enquiring, consoling, instructing, climbing to the peak of the mountain, and remembering his dear god - all these constitute the prologue (of the valiant expedition). There is no *uddīpana-vibhāva*, and so no *anubhāva* revealing the enthusiasm (in action). Hence this is neither the *anubandha* nor the *niṣpatti* nor the *prakarṣa*, [but merely the *janma* of the *rasa*].

(6) *Bhaya*

141ab. The feeling of helplessness in the heart, caused by terrible things, is called *bhaya* (fear).

The *anubandha* of *rasa* in that (*bhaya*) is as follows:

मन्त्रान् मृत्युजितो जपद्विरसकृद्ध्यायद्विरिष्टान् सुरान्
 शुष्यत्तालुभिराकुलाकुलपदैर्निर्वाग्भिरुत्कम्पिभिः ।
 अध्वन्यैरिह जीवितेशमहिषव्याधूम्नधूमाविला
 लङ्घ्यन्ते करिमांसघस्मरणत्कौलेयकाः पल्लयः ॥ (२१)

अत्र यद्यपि पल्लीनामालम्बनत्वम्, तद्विशेषणयोरुद्दीपनत्वम्, मन्त्रजपादेरनुभावत्वम्, तालुशोषादीनां व्यभिचारित्वमिति विभावानुभावव्यभिचारिसंयोगोऽस्ति तथापि मन्त्रजपेष्टदेवतानुध्यानयोर्लङ्घनोपायपरत्वान्न भयरूपेण रसस्य निष्पत्तिः । अध्वन्यानां हि तन्निष्पत्तावल्पसत्त्वतया स्तम्भमोहमूर्च्छामरणादिभिरुपायप्रयोगो न घटते ॥

(७) जुगुप्सा

जुगुप्सा गर्हणार्थानां दोषसंदर्शनादिभिः ॥ १४१ ॥

तद्रूपेण रसस्यानुगमो यथा -

रे हस्त दक्षिण मृतस्य शिशोर्द्विजस्य
 जीवातवे विसृज शूद्रमुनौ कृपाणम् ।
 रामस्य गात्रमसि निर्भरगर्भखिन्न-
 सीताप्रवासनपटोः करुणा कुतस्ते ॥ (२२)

अत्र यद्यपि द्विजशिशोर्जीवनाय मुनिरपि शूद्रो वध्य इति न रामस्यात्मकर्मनिन्दा, तथाप्यनपकारिणं^१ जिघांसतो घृणा अनुवर्तत^२ एव । सीतापरित्यागविषयत्वेनैवात्र जुगुप्सानुगमो ग्रहीतव्यः । शम्बूकविषये पुनरस्या जन्ममात्रमेवेति ॥

(८) विस्मयः

विस्मयश्चित्तविस्तारः पदार्थातिशयादिभिः । १४२ कख

तद्रूपेण रसनिष्पत्तिर्यथा -

Muttering hymns which conquer death and, with dry palates, voicing repeated prayers to their favourite gods in incoherent words, practically speechless and shaking all over, the travellers are crossing the villages darkened by smoke that is black like the buffalo of *Yama* (lit. the one who controls life), inhabited by dogs baying and busily devouring the meat of the elephants. (21)

Here the villages are the *ālambana-vibhāva*; their conditions described by the two phrases are the *uddīpana-vibhāva*. The chanting of hymns etc. serve as the *anubhāva* and the drying up of the palate etc. are the *vyabhicārins*. Even though there is the union of *vibhāva*, *anubhāva* and *vyabhicārins*, since the chanting of hymns and praying to one's favourite god are employed as means for crossing (to safety), the *rasa* of fear is not fully manifested. For, in the manifestation of that (fear) in travellers, the employment of means (to overcome fear) rules out the reactions connected with weak minds such as paralysis, swooning, unconsciousness and death.

(7) *Jugupsā*

141cd. The despal directed at things by holding up their faults etc. is *jugupsā* (disgust).

The *anugama* (*anubandha*?) of *rasa* in that is as follows:

O my right hand! Throw the sword at the *sūdra* sage to give life to the dead *brāhmaṇa* boy. You are a limb of *Rāma*. Whence can compassion come into you, who were quick to exile that *Sītā* who was bearing the full burden of pregnancy? (22)

Here, 'to give life to a *brāhmaṇa* child, a *sūdra*, even if he is a sage, can be killed', so *Rāma* is not censuring this action of himself; yet, as 'abhorrence stems from killing a person who has done no harm', it certainly follows. (But the developed stage of disgust is in relation to the desertion of *Sītā* here. In the *sambūka* (the *sūdra* sage) incident, there is merely the birth of *jugupsā*.

(8) *Vismaya*

142ab. The mind's opening wide because of the extraordinariness of the object, is *vismaya* (wonder).

The *janma* of *rasa* in that is as follows:

कृष्णेनाम्ब^१ गतेन रन्तुमधुना^२ मृद्भक्षिता स्वेच्छया
 सत्यं कृष्ण क एवमाह मुसली मिथ्याम्ब पश्याननम् ।
 व्यादेहीति विदारिते^३ तु वदने दृष्ट्वा समस्तं जग-
 न्माता यस्य जगाम विस्मयवशं पायात् स वः केशवः ॥ (२३)

अत्र शिशोर्मुखे जगद्दर्शनमालम्बनविभावः, तत्सामग्र्यशैशवाद्यालोकनमुद्दीपनविभावः, विस्मयवशं
 जगामेत्यनेनानुपात्ता अपि सञ्चारिणोऽनुभावाश्च गृह्यन्ते ॥

सात्त्विकभावाः - (१) स्तम्भः

स्तम्भश्चेष्टाप्रतीघातो भयरागामयादिभिः ॥ १४२ ॥

तद्रूपेण रसस्य पुष्टिर्यथा -

तं ताणं हदछाअं णिच्चललोअणसिहं पउत्थपदावं ।
 आलेक्खपईवाणं व्व णिअअं पअइचटुलत्तणं पि विअलिअं ॥ (२४)
 [तत्तेषां हतच्छायं निश्चललोचनशिखं प्रोषितप्रतापम् ।
 आलेख्यप्रदीपानामिव निजकं प्रकृतिचटुलत्वमपि विगलितम् ॥]

अयञ्च पुष्टोऽपि सात्त्विकत्वात् सदैवान्यानुयायीति नानुभावादिभिरनुबध्यते ॥

(२) रोमाञ्चः

हर्षाद्भुतभयादिभ्यो रोमाञ्चो रोमविक्रिया । १४३ कख

तद्रूपेण रसस्य जन्म यथा -

करिमरि^१ अआलगज्जिरजलआसणिपउणपडिरवो एसो ।
 पइणो धणुरवकड्ढिणि रोमञ्चं किं मुहा वहसि ॥ (२५)
 [बन्दि^२ अकालगर्जनजलदाशनिपतनप्रतिरव एषः ।
 पत्युर्धनूरवकाङ्क्षिणि रोमाञ्चं किं मुधा वहसि ॥]

अस्यापि सात्त्विकत्वादन्यानुबन्धादयो न जायन्ते ॥

(३) गद्गदम्

मदप्रमदपीडादेर्वैस्वर्यं गद्गदं विदुः ॥ १४३ ॥

'Mother, when *Kṛṣṇa* went out to play today he swallowed mud to his heart's content.' 'O *Kṛṣṇa*! Is it true?' 'Who said so?' '*Balarāma* <*musalī*>.' 'It is a lie, Mother. You can see my mouth.' 'Open it out.' When he opened his mouth, that *Keśava* whose mother saw the entire universe in it and was overwhelmed with wonder, may he protect you. (23)

Here, seeing the universe in the mouth of the child is the *ālambana-vibhāva*. The perception of its entirety and of the characteristics of childhood is the *uddīpana-vibhāva*. 'She was overwhelmed with wonder'- from this, even though not present, the *sañcārins* and *anubhāvas* can be gathered.

Sāttvika-bhāvas - (1) *Stambha*

142cd. That is *stambha* (paralysis/being stunned) when, due to fear, love, affliction etc., all action comes to a standstill.

The *puṣṭi* of *rasa* in that form is as follows: (*Prākṛta*)

At that, their charm destroyed, the flame of their eyes extinguished, their valour gone, like lamps arrested in a painting, they (the monkeys) lost even their natural friskiness. (24)

Although strong, as its *sāttvika* character entails permanent subservience to some other feeling, the state here cannot be linked with *anubhāva* etc. (and developed independently).

(2) *Romāñca*

143ab. That is *romāñca* (horripilation), when, due to delight, wonder, fear etc., the hair stands on end.

The *janma* of *rasa* in that form is as follows: (*Prākṛta*)

O prisoner! This is only the echo of the thunder from the cloud rumbling at an unusual time. Wishing to hear the sound of your husband's bow, in vain does your hair stand on end. (25)

This too, being a *sāttvika-bhāva*, does not lead to *anubandha* and other developments.

(3) *Gadgada*

143cd. That is known as *gadgada* (choked throat/stammer), when there is a change in the voice due to intoxication, excessive joy, pain etc..

तद्रूपेण रसस्य निष्पत्तिर्यथा -

पि-पि-प्रिय स-स-स्वयं मु-मु-मुखासवं देहि मे
त-त-त्यज दु-दु-दुतं भ-भ-भाजनं काञ्चनम्।
इति स्खलितजल्पितं मदवशात् कुरङ्गीदृशः
प्रगे हसितहेतवे सहचरीभिरध्यैयत ॥ (२६)

अयमपि सात्त्विकत्वान्निष्पन्नो नान्यैरनुबध्यते ॥

(४) स्वेदः

वपुर्जलोद्गमः स्वेदो रतिघर्मश्रमादिभिः । १४४ कख

तद्रूपेण रसस्य जन्म यथा -

हिमव्यपायाद्विशदाधराणामाण्डरीभूतमुखच्छवीनाम्।
स्वेदोद्गमः किम्पुरुषाङ्गनानाम् चक्रे पदं पत्रविशेषकेषु ॥ (२७)

अत्रापि पूर्ववदन्यानुषङ्गो न भवति ॥

(५) वेपथुः

रागरोषभयादिभ्यः कम्पो गात्रस्य वेपथुः ॥ १४४ ॥

तद्रूपेण रसस्य जन्म यथा -

मा गर्वमुद्धह कपोलतले चकास्ति
कान्तस्वहस्तलिखिता मम मञ्जरीति।
अन्यापि किं न सखि भाजनमीदृशीनां
वैरी न चेद्भवति वेपथुरन्तरायः ॥ (२८)

अयमपि प्राग्वदेव नान्यैरनुगम्यते ॥

(६) विवर्णता

विषादमदरोषादेर्वर्णान्यत्वं विवर्णता । १४५ कख

तद्रूपेण रसस्य निष्पत्तिर्यथा -

The *niṣpatti* of *rasa* in that form is as follows:

‘O d..d..dear one! Y..y..yourself give me the wine with your m..m..mouth. Th..throw away qu..qu..quickly the golden c..c..cup.’ These incoherent words uttered by the deer-eyed woman in the hold of intoxication, were recalled in the morning by her friends, in mirth. (26)

This, too, (although) manifested, is not linked with the other elements because of its *sāttvika* nature.

(4) *Sveda*

1 44ab. That is *sveda* (perspiration), when water exudes from the body, due to love acts, heat, exertion etc..

The *janma* of *rasa* in that form is as follows:

With the departure of winter, perspiration made its entry into the designs painted on the bodies of *kinnara* women; their complexion had become pale and lips clear (of wax). (27)

Here too. as before, there is no link with the other elements.

(5) *Vepathu*

1 44cd. That is *vepathu* (trembling), when there is shaking of the body due to love, anger, fear etc..

The *janma* of *rasa*, in that form, is as follows:

Do not nurse your pride thinking, ‘These flowers painted by my lover with his own hands are glowing on my cheek.’ Dear friend! Cannot another too have such made, if trembling (at his touch) did not prove to be an enemy hindering the work? (28)

This too, like the states illustrated earlier, is not combined with the other elements.

(6) *Vivarnatā*

1 45ab. The change of colour due to sorrow, intoxication, anger etc. is *vivarnatā* (paleness).

The *niṣpatti* of *rasa* in that form is as follows: (*Prākṛta*)

सहि साहसु तेण समं अहंपि किं णिग्गआ पहाअम्मि ।
अणव्विअ दीसइ जेण दप्पणे कावि सा सुमुही ॥ (२९)

[सखि साधय तेन सममहमपि किं निर्गता प्रभाते ।
अन्यैव दृश्यते येन दर्पणे कापि सा सुमुखी ॥]

अयमपि नान्यैरनुबध्यते ॥

(७) अश्रु

१अश्रु नेत्रोद्गतं वारि दुःखशोकप्रहर्षजम् ॥ १४५ ॥

तद्रूपेण रसस्य अनुबन्धो यथा -

उत्पक्ष्मणोर्नयनयोरुपरुद्धवृत्ति^१
बाष्पं कुरु स्थिरतया शिथिलानुबन्धम् ।
अस्मिन्नलक्षितनतोन्नतभूमिभागे
मार्गे पदानि खलु ते विषमीभवन्ति ॥ (३०)

अत्र बाष्पशब्देन लोचनाश्रयमश्रूच्यते, न कण्ठाद्याश्रयो दुःखावेशः, यथा 'विललाप स बाष्पगद्गदम्',
'मुहुर्लग्नः' कण्ठे तरलयति बाष्पः स्तनतटीम्' इति^२ ॥

(८) प्रलयः

प्रलयस्तीव्रदुःखादेरिन्द्रियास्तमयो मतः । १४६ कख

तद्रूपेण रसस्य निष्पत्तिर्यथा -

तीव्राभिषङ्गप्रभवेण वृत्तिं मोहेन संस्तम्भयतेन्द्रियाणाम् ।
अज्ञातभर्तृव्यसना मुहूर्तं कृतोपकारेव रतिर्बभूव ॥ (३१)

अत्र मोहशब्देन मूर्च्छोच्यते, न वक्ष्यमाणलक्षणो मोहः ॥

व्यभिचारिभावाः - (१) स्मृतिः

स्मृतिः पूर्वानुभूतार्थविषयं ज्ञानमुच्यते ॥ १४६ ॥

तद्रूपेण रसस्यानुबन्धो यथा -

Dear friend, make this clear. Did I too depart with him in the morning?
For it is a different girl I see in the mirror. (29)

This too is not combined with the other elements.

(7) *Aśru*

1 45cd. The water flowing from the eyes because of unhappiness, grief or joy is *aśru* (tears).

The *anubandha* of *rasa* in that form is as follows:

Firmly stop that flow of tears hindering the work of your long-lashed eyes. Or, unnoticed, the ups and downs in your way in this uneven country will make your steps unsteady. (30)

Here the word *bāṣpa* indicates the tears contained in the eyes and not the rush of grief that chokes the throat as in 'He wailed in a voice unsteady with tears', 'choking the throat the tears are making the bosom heave'.

(8) *Pralaya*

1 46ab. That is called *pralaya* (fainting) when the senses cease functioning, due to stark grief etc..

The *niṣpatti* of *rasa* in that form is as follows:

The swoon caused by the cruel event [of her husband's death], numbing her senses, making her unaware of her husband's fate, for a moment helped *Rati*, as it were. (31)

Here the word '*moha*' is used for swooning and not for the *moha* (bewilderment) to be explained later (under *vyabhicāri-bhāvas*).

Vyabhicāri-bhāvas - (1) *Smṛti*

1 46cd. The awareness of what was experienced earlier is called *smṛti* (recollection).

The *anubandha* of *rasa* in that form is as in:

इतः प्रत्यादेशात् स्वजनमनुगन्तुं व्यवसिता
 स्थिता तिष्ठेत्युच्चैर्वदति गुरुशिष्ये गुरुसमे ।
 पुनर्दृष्टिं बाष्पप्रसरकलुषामर्पितवती
 मयि क्रूरे यत्तत् सविषमिव शल्यं दहति माम् ॥ (३२)

अत्र सविशेषा स्मृतिरिच्छया वागारम्भेण चानुबध्यते । निष्पत्त्यादयः पुनरस्या रत्यादिनिष्पत्तिष्वेव
 द्रष्टव्याः । रत्यादयो हि स्मृतिमूलत्वात्^१ तत्प्रकर्षापकर्षावनुवर्तन्ते ॥

(२) वितर्कः

ऊहो वितर्क इत्युक्तः पदार्थेषु यथामति । १४७ कख

तद्रूपेण रसस्य निष्पत्तिर्यथा -

चित्ते निवेश्य परिकल्पितसत्त्वयोगात्^१
 रूपोच्चयेन घटिता मनसा कृता नु ।
 स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे
 धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥ (३३)

सोऽयमसत्यः सत्यो वा स्मृतिज्ञानचिन्तनादिद्वारेण निश्चयान्तो^१ निष्पन्न इत्युच्यते ॥

(३) उत्कण्ठा

उत्कण्ठेष्टानवप्सौ योऽभिलाषः स्यात्तदाप्तये ॥ १४७ ॥

तद्रूपेण रसस्य निष्पत्तिहासौ यथा -

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टमुत्कण्ठया
^१कण्ठः स्तम्भितबाष्पवृत्तिकलुषश्चिन्ताजडं दर्शनम् ।
 वैक्लव्यं मम तावदीदृशमिदं स्नेहादरण्यौकसः
 पीड्यन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर्नवैः ॥ (३४)

Attempting to follow her relatives when turned away from here, she stopped when her father's disciple, as venerable to her as her sire himself, loudly bade her stay, and again cast at my cruel self a glance, dim on account of the flow of tears. It is this that pains me, like a barb smeared with poison. (32)

Here the precious recollection is followed by desire and speech. The manifestation and other developments of *smṛti* can be seen in the *niṣpatti* etc. of the chief emotion such as *rati*. Being rooted in recollection, love and other emotions follow its course, in rising and ebbing.

(2) *Vitarka*

147ab. That is *vitarka* (conjecture), when guesses following a line of reasoning are advanced about phenomena.

The *niṣpatti* of *rasa* in that form is as follows:

Was she fashioned, gathering all the lovely features in mind, and breathing life into them after choosing the best, or was she conjured with mind alone? She appears to me to be the ultimate creation, the jewel of woman-kind, as I contemplate the Creator's ability and her form. (33)

Whether true or untrue, the conclusion has been reached; so this (conjecture) proceeding through memory, knowledge and thought, is pronounced to be fully manifest *niṣpanna*.

(3) *Utkanṭhā*

147cd. When what one desired is out of reach, craving to attain it is *utkanṭhā* (longing).

The *niṣpatti* and *hrāsa* of *rasa* in that form is as follows:

At the thought that *Śakuntalā* is to go away today, my heart is pervaded by regret; my throat is choked by the flow of tears stopped; and my eyes are heavy with anxiety. If so much pain affects me, a forest dweller, because of attachment, how much must householders be tormented by the fresh pangs of separation from their daughters? (34)

अत्र विभावानुभावव्यभिचारिसंयोगात् प्रीतिरिवोत्कण्ठापि तदनुषङ्गिणी निष्पन्ना उत्तरार्धप्रतिपाद्येन तथाविधेनैव^१ विस्मयादिनाभिभूयमाना ह्रास इत्युच्यते । प्रकर्षश्चास्या^२ ममारण्यौकस इत्यनेन निवार्यते ॥

(४) चिन्ता

प्रयत्नपूर्विकार्थेषु स्मृतिश्चिन्तेति कथ्यते । १४८ कख

तद्रूपेण रसस्य प्रकर्षो यथा -

चिन्ताणीददइअसमागमम्मि कअमण्णुआइं मरिऊण ।

सुण्णं कलहाअन्ती सहीहिं रुण्णा ण ओ हसिआ ॥ (३५)

[चिन्तानीतदयितसमागमे कृतमन्युकानि स्मृत्वा ।

शून्यं कलहायमाना सखीभी रुदितां न वा हसिता ॥]

अत्र सखीरोदनेन शून्यकलहः, शून्यकलहेन साक्षात्कारः, साक्षात्कारेण चिन्ता, चिन्तया तु मूलभूता रतिः प्रकृष्यते ॥

(५) चपलता

आत्मप्रकाशनपरा चेष्टा चपलतोच्यते ॥ १४८ ॥

तद्रूपेण रसस्य जन्म यथा -

कश्चित् कराभ्यामुपगूढनालमालोलपत्राभिहतद्विरेफम् ।

रजोभिरन्तःपरिवेषबन्धि लीलारविन्दं भ्रमयाञ्चकार ॥ (३६)

अत्र लीलारविन्दभ्रमणचेष्टया कश्चिदिन्दुमत्तयै तिष्ठते ॥

(६) मतिः

शास्त्रोक्तार्थानुसंधानादर्थनिर्धारणं मतिः । १४९ कख

तद्रूपेण रसस्यानुबन्धो यथा -

असंशयं क्षत्रपरिग्रहक्षमा यदार्यमस्यामभिलाषि मे मनः ।

सतां हि संदेहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः ॥ (३७)

Here, in the union of *vibhāva*, *anubhāva* and *vyabhicāri-bhāva*, like the affection, the longing that goes with it, is manifested. But in the latter half of the verse, overshadowed by the wonder etc. manifested in the same way, it declines *⟨hrāsa⟩*. And its heightening *⟨prakarṣa⟩* is further stopped by the words, 'of me the forest dweller'.

(4) *Cintā*

148ab. Thinking painfully of things is called *cintā* (worry).

The *prakarṣa* of *rasa* in that form is as follows: (*Prākṛta*)

Summoning her lover in thought, remembering all the offences committed, as she quarrels in the air, she is wept for, not laughed at, by her friends. (35)

Here, by the tears of the friends, the quarrel in the air is made more poignant, by that the visualizing of the lover, by that the painful thought, and by that, the love which is at its root.

(5) *Capalatā*

148cd. Gestures which betray one's state are called *capalatā* (restlessness).

The *janma* of *rasa* in that form is as follows:

Holding its stalk with his hands, one (suitor) began to turn the play lotus, with its bees struck by its moving petals, and its ring of pollen within. (36)

With the gesture of turning the play lotus, one suitor is awaiting *Indumatī*.

(6) *Mati*

149ab. That is *mati* (reflection) in which, from an examination of statements in the scriptures, a decision is confirmed.

The *anubandha* of *rasa* in that form is as follows:

Undoubtedly, she is fit to be the wife of a *kṣatriya*, since my mind covets her. In matters of doubt, the inclinations of their minds are, to the good, an unerring guide. (37)

अत्र पूर्वार्थोक्तार्थनिर्धारणरूपा मतिरुत्तरार्धेनानुबध्यते ॥

(७) गर्वः

गर्वोऽन्येषामवज्ञानमात्मसंभावनादिभिः ॥ १४९ ॥

तद्रूपेण रसस्य पुष्टिर्यथा -

धृतायुधो यावदहं तावदन्यैः किमायुधैः ।

यद्वा न सिद्धमस्त्रेण मम तत् केन सेत्स्यति ॥ (३८)

अत्र कर्णस्य आत्मसंभावनयाश्वत्थामन्यवज्ञानं प्रकृष्यते ॥

(८) स्नेहः

अहेतुरनिवर्ती^१ च स्नेहश्चित्ताद्रता मता । १५० कख

तद्रूपेण रसस्य निष्पत्तिर्यथा -

अनेन कस्यापि कुलाङ्कुरेण

स्पृष्टस्य गात्रेषु सुखं ममैतत् ।

कां निर्वृतिं चेतसि तस्य कुर्याद्

यस्यायमङ्गात् कृतिनः प्ररूढः ॥ (३९)

अत्र दुष्यन्तस्य सत्त्वदमनदर्शनादुत्पन्नस्तदङ्गस्पर्शसुखादिभिरुदीपितः स्पृहामतिवितर्कवागारम्भैः संसृज्यमानः स्नेहो निष्पद्यते ॥

(९) धृतिः

अभीष्टार्थस्य संप्राप्तौ स्पृहापर्याप्तता धृतिः ॥ १५० ॥

तद्रूपेण रसस्य प्रकर्षो यथा -

नीतो विक्रमबाहुरात्मसमतां प्राप्तेयमुर्वीतले

सारं सागरिका ससागरमहीप्राप्त्येकहेतुः प्रिया ।

देवी प्रीतिमुपागता च भगिनीलाभाज्जिताः कोशलाः

किं नास्ति त्वयि सत्यमात्यवृषभे यस्मिन् करोमि स्पृहाम् ॥ (४०)

Here, the reflection ensues in the second half, for supporting the idea conveyed in the first half of the verse.

(7) *Garva*

149cd. Belittling others by aggrandising oneself is *garva* (haughtiness).

The *puṣṭi* of *rasa* in that form is as follows:

As long as I bear weapons, what is the use of arms to others? That not accomplished by my weapons, by whom can it be accomplished? (38)

Here, by *Karṇa*'s bragging, the humiliation of *Aśvatthāmā* is increased.

(8) *Sneha*

150ab. The melting of the heart which has no cause and no stopping, is *sneha* (attachment).

The *niṣpatti* of *rasa* in that form is as follows:

Such is the pleasure in my limbs on being touched by this scion of some one's family; (then) what happiness must he create in the heart of him, a blessed man, from whose body he has sprouted! (39)

Here, the attachment born in *Duṣyanta* at the sight of *Sattvadamana*, heightened by the joy from the touch of his limbs, and joined by desire, reasoning and concluding, and the words uttered, is fully manifested.

(9) *Dhṛti*

150cd. The cessation of desire on gaining what one had wanted is *dhṛti* (content).

The *prakarṣa* of *rasa* in that form is as follows:

King *Vikramabāhu* has been befriended (lit. brought to equal terms with myself); this dear *Sāgarikā*, my everything on this earth and the one cause of winning this land rimmed by the ocean, has been gained; the Queen (*Vāsavadattā*) has been pleased by the return of her sister (*Sāgarikā*); the *Kośala* country has been conquered; and having you, the best of ministers, with me, what is left for me to desire? (40)

अत्र वत्सराजस्य सर्वात्मना मनोरथसिद्धयो धृतेः प्रकर्षमावहन्ति ॥

(१०) व्रीडा

चेतोनिमीलनं व्रीडा न्यङ्गरागस्तवादिभिः । १५१ कख

तद्रूपेण रसस्य प्रकर्षे^१ कोपशोकाभ्यां सङ्करो यथा -

अक्षुद्रारिकृताभिमन्युनिधनात्^२ संक्रान्ततीव्रक्रुधः

पार्थस्याकृतशात्रवप्रतिकृतेरन्तःशुचा मुह्यतः ।

कीर्णा वाष्पकणैः पतन्ति धनुषि व्रीडाजडा दृष्टयो

हा वत्सेति गिरः स्फुरन्ति न पुनर्निर्यान्ति कण्ठाद्बहिः ॥ (४१)

अत्र अर्जुनस्यान्यायेनाभिमन्युवधादुद्भूतौ दीप्तावेव क्रोधशोकावुद्भूतविप्रतीकारोत्थया तथाविधयैव व्रीडया संकीर्यते । तथाहि क्रोधशोकयोरनुभावभूता दृष्टयो वाचश्च व्रीडाजडा इति विशेषणानि संबध्यन्ते ॥

(११) अवहित्थम्

अवहित्थं तु लज्जादेर्हर्षाद्याकारगोपनम् ॥ १५१ ॥

तद्रूपेण रसस्यानुबन्धो यथा -

एवंवादिनि देवर्षौ पार्श्वे पितुरधोमुखी ।

लीलाकमलपत्राणि गणयामास पार्वती ॥ (४२)

अत्र

प्रणम्य शितिकण्ठाय विबुधास्तदनन्तरम् ।

चरणौ रञ्जयन्त्वस्याश्चूडामणिमरीचिभिः ॥ (४३)

इत्यादेर्मुनिवाक्यादुद्भूतप्रहर्षाकारो गुरुसंनिधौ लज्जितया लीलाकमलपत्रगणनेन^३ गौर्या गोप्यते ॥

Here, the fulfilment of all his desires makes *Vatsarāja's* satisfaction complete.

(10) *Vṛidā*

151ab. The shrinking (lit. closing up) of the heart when confronted by sarcasm, love, praise etc., is *vṛidā* (shame).

In the *prakarṣa* of *rasa* in that form, the merging of anger and sorrow, is as follows:

Blazing with anger at the assassination of *Abhimanyu* by his great adversaries, stunned with grief, unable to retaliate on the enemy hordes, *Arjuna* casts his eyes which are brimming with tears and dull with shame, on the bow; 'Alas, dear Son'- these words arise but do not come out of his throat. (41)

Arising from the unjust killing of *Abhimanyu*, the blazing anger and sorrow of *Arjuna* merge with his equally intense shame at being unable to avenge himself on the enemies. So the glances and words that are the expressions of anger and sorrow, and the phrases 'dull with shame' etc. which describe them, all fit in.

(11) *Avahittham*

151cd. That is *avahittham* (concealing), where the appearance of delight etc. is hidden, out of shyness etc..

The *anubandha* of *rasa* in that form is as follows:

When the divine sage had spoken thus, *Pārvatī* who was standing near her father, bent her face down and began to count the petals of her play lotus. (42)

Here -

After bowing down to *Śiva*, let the gods colour her feet with rays from the gems on their crowns. (43)

The delight appearing at these words of the sage in the presence of her father, is concealed by the bashful *Pārvatī*, by the act of counting the petals of the play lotus.

(१२) मूढता

सुखदुःखादिजनितो मोहश्चित्तस्य मूढता । १५२ कख

तद्रूपेण रसस्य निष्पत्तिर्यथा -

कान्ते तल्पमुपागते विगलिता नीवी स्वयं बन्धनाद्
वासश्च श्लथमेखलागुणधृतं किञ्चित्त्रितम्बे स्थितम् ।
एतावत् सखि वेदि साम्प्रतमहं ^१तस्याङ्गसंगे ^२पुनः
कोऽसौ कास्मि रतञ्च किं कथमिति स्वल्पापि मे न स्मृतिः ॥ (४४)

अत्र स्थायिनी रतिर्मोहनिष्पत्त्या प्रकृष्यते ॥

(१३) मदः

संमोहानन्दसंभेदो मदिरादिकृतो मदः ॥ १५२ ॥

तद्रूपेण रसस्य निष्पत्तिर्यथा -

घूर्णमाननयनं स्खलत्कथं स्वेदबिन्दुमदकारणस्मितम् ।
आननेन न तु तावदीश्वरश्चक्षुषा चिरमुमामुखं पपौ ॥ (४५)

अत्र नयनघूर्णनाकारणस्मितादयः संमोहानन्दसंभेदो^१ उद्भवन्तो मदं निष्पादयन्ति ॥

(१४) हर्षः

मनःप्रसादो हर्षः स्यादिष्टावाप्तिस्तवादिभिः । १५३ कख

तद्रूपेण रसस्य प्रकर्षो यथा -

जातस्य ते पितुरपीन्द्रजितो निहन्तु-
र्वत्सस्य वत्स कति नाम दिनान्यमूनि ।
तस्याप्यपत्यमधितिष्ठति वीरधर्मे^१
दिष्ट्या गतं दशरथस्य कुलं प्रतिष्ठाम् ॥ (४६)

(12) *Mūḍhatā*

152ab. The bewilderment of mind that is caused by joy or sorrow is *mūḍhatā*.

The *niṣpatti* of *rasa* in that form is as follows:

As the dear one reached the bed, my waist knot loosened of its own accord; the garment held by the slipping girdle was barely there on my hips. O friend, this is all I know now. On contact with his limbs, I do not have any memory of who he is, who I am or what or how loving is. (44)

Here the main emotion, love, is heightened by the onset of bewilderment.

(13) *Mada*

152cd. The combined state of delusion and delight caused by wine etc. is called *mada* (intoxication).

The *niṣpatti* of *rasa* in that form is as follows:

For long the Lord drank in *Umā*'s face with its darting eyes, fumbling words, dew of perspiration and uncaused smile, not with his mouth but with his eyes. (45)

Here, the unsteady glance, the unprovoked smile etc., that arise, revealing both intoxication and delight, are manifesting *mada*.

(14) *Harṣa*

153ab. The clear joy of the heart from gaining a desired thing or hearing its praise is *harṣa*.

The *prakarṣa* of *rasa* in that form is as follows:

Dear child! How many days would have passed since your father, who vanquished even *Indrajit*, was born? His son (yourself) is already performing the warrior's duties. By good fortune, *Daśaratha*'s clan has reached renown. (46)

अत्र दशरथसुहृदः सुमन्त्रसारथेः प्रभुकुलप्रतिष्ठामाशंसतस्तत्सूनुमिन्द्रजितो हन्तारं पश्यतो मनोरथावाप्त्या हर्षो निष्पन्नस्तदपत्येऽपि वीरधर्ममाचरिष्णौ प्रकृष्टो दिष्ट्येत्यव्ययेन सूच्यते ॥

(१५) अमर्षः

क्रोधः कृतापराधेषु स्थिरोऽमर्षत्वमश्नुते ॥ १५३ ॥

तद्रूपेण रसस्य प्रकर्षो यथा -

लाक्षागृहानलविषान्नसभाप्रवेशैः
प्राणेषु वित्तनिचयेषु च नः प्रहृत्य ।
आकृष्टपाण्डववधूपरिधानकेशाः
स्वस्था भवन्ति मयि जीवति धार्तराष्ट्राः ॥ (४७)

अत्र भीमसेनस्य धार्तराष्ट्रेषु स्वस्था इति नाम्नोऽप्यसहनल्लाक्षागृहाद्यपकारजन्मामर्षः प्रतीयते ॥

(१६) असूया

असूयाऽन्यगुणर्द्धीनामौद्धत्यादसहिष्णुता । १५४ कख

तद्रूपेण रसस्य जन्म यथा -

वन्धास्ते न विचारणीयचरितास्तिष्ठन्तु हुं वर्तते
सुन्दस्त्रीनिधनेऽप्यखण्डयशसो लोके महान्तो हि ते ।
यानि त्रीणि कुतोमुखान्यपि पदान्यासन् खरायोधने
यद्वा कौशलमिन्द्रसूनुदमने तत्राप्यभिज्ञो जनः ॥ (४८)

अत्र यद्यपि सोल्लुण्ठदोषकीर्तनादिभिर्जुगुप्सा निष्पद्यते तथापि न तथा स्वनिष्पत्तिहेतुरसूया संकीर्यते ॥

Here the joy of *Daśaratha's* friend, his charioteer *Sumantra*, who is proclaiming the fame of his lord's dynasty, is already complete, as his dreams have been fulfilled by the son of *Daśaratha* (*Lakṣmaṇa*) vanquishing *Indrajit*; now it increases at the sight of *Lakṣmaṇa's* son (*Candraketu*) too performing the duties of the brave. This is indicated in the phrase 'by good fortune'.

(15) *Amarṣa*

153cd. The anger sustained towards those who have wronged one becomes *amarṣa* (intolerance/hatred).

The *prakarṣa* of *rasa* in that form is as follows:

They who assaulted our lives and possessions by setting the house of lac on fire, by poisoning our food, by inviting us to the royal court [for gambling]; they who pulled the hair and clothes of the wife of *Pāṇḍavas*, can these descendants of *Dhṛtarāṣṭra* be happy while I am alive? (47)

Here, from *Bhīmasena's* being unable to bear even the word 'happy' applied to the descendants of *Dhṛtarāṣṭra*, the hatred born of their harmful deeds like the house of lac, is clearly perceived.

(16) *Asūyā*

154ab. The inability to bear the virtues and accomplishments of another because they are superior, is *asūyā* (envy).

The *janma* of *rasa* in that form is as follows:

Worthy of regard they are; their conduct is beyond criticism; let them be. But the less said the better *<hum vartate>*. They are indeed great men in the world, of unquestioned fame, even in the death of *Sundā's* wife [*Tāḍakā*]. In the battle with *Khara*, the three steps taken backwards, or the wile in destroying *Vālī* (lit. the son of *Indra*) - on that too this person (myself) is well informed. [I know *Rāma's* story only too well.] (48)

Here, although in this ironic recounting of faults, it is *juguṃṣā* (contempt) which is being manifested, the *asūyā* which led to its manifestation is not lost.

(१७) ईर्ष्या

ईर्ष्यामाहुः समानेषु मानदानाद्यमर्षणम् ॥ १५४ ॥

तद्रूपेण रसस्य प्रकर्षो यथा -

हुं णिल्लज्ज समोसर तंविअ अणुणेषु जाइ दे एअम्।

पाअंगुट्टालत्तएण तिलअं विणिम्मिअम् ॥ (४९)

[हुं निर्लज्ज समपसर तामेवानुनय यया ते इदम्।

पादाङ्गुष्ठालक्तकेन तिलकं विनिर्मितम् ॥]

अत्र कस्याश्चित् प्रेयसि सपत्नीं प्रसादयितुं गते तन्मानममृष्यमाणायाः समुत्पन्नेर्ष्या प्रियानुनयादि-
भिर्भृशायमानतया निष्पन्नालक्तकतिलकानुमेयैस्तत्पादपतनादिभिरुद्दीप्ता हुङ्काराक्षेपभर्त्सनप्रतिभेदा-
विनाभूतैर्भूभङ्गताडनाङ्गक्षेपवेषथुस्वेदगद्गदादिभिः संसृज्यमाना प्रकृष्यते ॥

(१८) विषादः

विषादश्चेतसो ग्लानिरूपायाभावनाशयोः । १५५ कख

तद्रूपेण रसस्य प्रकर्षो यथा -

व्यर्थं यत्र कपीन्द्रसख्यमपि मे वीर्यं हरीणां वृथा

प्रज्ञा जाम्बवतोऽपि यत्र न गतिः पुत्रस्य वायोरपि।

मार्गं यत्र न विश्वकर्मतनयः कर्तुं नलोऽपि क्षमः

सौमित्रेरपि पत्रिणामविषयस्तत्र प्रिया क्वासि मे ॥ (५०)

अत्र सीतासमागमविषये रामस्य दृष्टावदानसुग्रीवसख्यादेरूपायस्याभावाद् विषादः प्रकृष्यते ॥

(१९) दैन्यम्

सत्त्वत्यागादनुत्कर्षो वाक्यादेर्दैन्यमुच्यते ॥ १५५ ॥

तद्रूपेण रसस्यानुबन्धो यथा -

(17) *Iṣyā*

154cd. Not tolerating the honour, gifts etc. given to equals, is called *iṣyā* (jealousy).

The *prakarṣa* of *rasa* in that form is as follows:

‘Hum, shameless one, leave this place, go and conciliate that woman who has put this mark on your forehead with the red dye of her toe.’ (49)

Here, on the lover’s going away to please the co-wife, the jealousy caused in this woman who is not able to bear that importance [given to the other woman], is increased by his pleading etc., and manifests itself; it is further inflamed by the discovery of his falling at her rival’s feet, from the red mark on his forehead. Associated with ‘hum’ing in protest, reprimanding, knitting of brow, beating, gesticulation, trembling, perspiration and choked voice, it has reached a heightened stage.

(18) *Viṣāda*

155ab. The despondency in the heart at the absence or loss of a way out is *viṣāda* (despair).

The *prakarṣa* of *rasa* in that form is as follows:

Dear one! Where are you [in the wilderness], where the friendship of the monkey-king (*Sugrīva*) is of no use to me, as is the valour of the monkeys and the wisdom of *Jāmbavān*, where even the Wind’s son (*Hanumān*) cannot reach, whither even *Nala*, the son of *Viśvakarmā*, cannot build a road, and where the arrows of *Sumitrā*’s son (*Lakṣmaṇa*) cannot find their destination? (50)

Here, in the matter of meeting *Sītā*, the futility *abhāva* of the means, such as the alliance with *Sugrīva*, whose glorious deeds *Rāma* has seen, makes the despair deeper. [Banished by him, *Sītā* cannot be found and brought back, as she was from *Laṅkā*.]

(19) *Daiṇyam*

155cd. With the abandoning of pride, the meekness in speech etc., is called *daiṇyam* (humility).

The *anubandha* of *rasa* in that form is as follows:

अस्मान् साधु विचिन्त्य संयमधनानुच्चैः कुलं चात्मन-
स्त्वय्यस्याः कथमप्यबान्धवकृतां भावप्रवृत्तिञ्च ताम् ।
सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया
भाग्याधीनमतः परं न खलु तद्वाच्यं वधूबन्धुभिः ॥ (५१)

अत्र स्नेहप्रभवं पादत्रयोक्तमर्थितादैर्न्यं तुरीयपादोपक्षिप्तया वाचा दैन्यान्तरेणानुबध्यते ॥

(२०) उग्रता

विदुर्वार्गदण्डपारुष्यमुग्रतामपकारिषु । १५६ कख

तद्रूपेण रसस्य प्रकर्षो यथा -

प्रणयिसखीसलीलपरिहासरसाधिगतै-
र्ललितशिरीषपुष्पहननैरपि ताम्यति यत् ।
वपुषि वधाय तत्र तव शस्त्रमुपक्षिपतः
पततु शिरस्यकाण्डयमदण्ड इवैष भुजः ॥ (५२)

अत्र माधवस्य प्रकृष्टापकारिण्यघोरघण्टे विषये प्रकृष्टमेव वाक्पारुष्यं दण्डपारुष्यञ्च जायते ॥

(२१) त्रासः

त्रासश्चित्तचमत्कार आकस्मिकभयादिभिः ॥ १५६ ॥

तद्रूपेण रसस्य जन्म यथा -

परिस्फुरन्मीनविघट्टितोरवः सुराङ्गनास्त्रासविलोलदृष्टयः ।
उपाययुः कम्पितपाणिपल्लवाः सखीजनस्यापि विलोकनीयताम् ॥ (५३)

अत्र लोलदृष्टिता करावधूननञ्च स्त्रीणां स्वभावभीरुत्वविलासित्वाभ्यामपि भवतीति त्रासाविर्भावे-
ऽप्यसमर्थमिति नानुबन्धो भवति ॥

(२२) शङ्का

अनिष्टाभ्यागमोत्प्रेक्षां शङ्कामाचक्षते बुधाः । १५७ कख

‘Having well thought of us, who are rich in self-restraint, and of your exalted family, and of her attachment to you that came about somehow, unprompted by her family, you must accept her with the usual honour as one of your wives. Further to this depends upon destiny; it cannot, indeed be stated by the wife’s kinsmen.’ (51)

Here, the meekness of prayer in the first three lines, which is born of affection (for *Śakuntalā*), is joined by the other meekness [in the face of destiny] brought in by the fourth line.

(20) *Ugratā*

156ab. The severity in the words or acts attacking those who harm one, is known as *ugratā* (sternness).

The *prakarṣa* of *rasa* in that form is as follows:

On that frame which used to be hurt even by the delicate *śirīṣa* flowers hurled in play by her dear friends in a mood to tease her, you whose weapon was thrown to kill! Let this my arm fall like the staff of death, on your head. (52)

Here, apprehending *Aghoraghaṇṭa* at the height of his ill-doing, *Mādhava*’s words and assault spring forth with intense harshness.

(21) *Trāsa*

156cd. The mind being startled by a sudden fright is *trāsa* (panic).

The *janma* of *rasa* in that form is as follows:

Struck suddenly on their thighs by the darting fish, the divine maidens, their eyes constantly moving in fright, their leaf-frail hands waving, became a sight to watch even for their friends. (53)

Here, the unsteadiness of eyes and waving of hands occur due to natural fear as well as gaiety in women. Even though fright has made its appearance, it does not have great significance, and so there is no further description (*anubandha*).

(22) *Śāṅkā*

157ab. The anticipation of an undesirable happening is called *śāṅkā* (apprehension) by the learned ones.

तद्रूपेण रसस्य प्रकर्षो यथा -

सहसा मा साहिज्जउ पिआगमो तीअ विरहकिसिआए ।
अच्चन्तपहरिसेण वि जा अ मुआ सा मुआज्जेव ॥ (५४)

[सहसा मा साध्यतां प्रियागमस्तया विरहकृशया ।
अत्यन्तप्रहर्षेणापि या च मृता सा मृतैव ॥]

अत्र विरहिण्याः काश्यातिशयमुद्धीक्ष्यमाणायाः कस्याश्चिद्व्यस्यायाः स्नेहातिशयात् 'प्रेम पश्यति भयान्यपदेऽपि' इति प्रियागमप्रहर्षातिशयभावेऽप्यसहिष्णुतया तन्मरणशङ्का प्रकृष्यते ॥

(२३) गदः

विरहादेर्मनस्तापः शरीरातङ्कदो गदः ॥ १५७ ॥

तद्रूपेण रसस्य जन्म यथा -

स्थितमुरसि विशालं पद्मिनीपत्रमेतत्
कथयति न तथान्तर्मन्मथोत्थामवस्थाम् ।
अतिशयपरितापग्लापिताभ्यां यथास्याः
स्तनयुगपरिणाहं मण्डलाभ्यां ब्रवीति ॥ (५५)

अत्र सागरिकायाः स्तननिहितसरोजिनीदलग्लापनेन^१ वपुःसंतापो निष्पद्यते ॥

(२४) ग्लानिः

बलस्यापचयो ग्लानिराधिव्याधिप्रकर्षभूः । १५८ कख

तद्रूपेण रसस्यानुबन्धो यथा -

किसलयमिव मुग्धं बन्धनाद्विप्रलूनं
हृदयकुसुमशोषी दारुणो दीर्घशोकः ।
ग्लपयति परिपाण्डु क्षाममस्याः शरीरं
शरदिज इव घर्मः केतकीगर्भपत्रम् ॥ (५६)

अत्र प्रकृष्टशोकानुबन्धिनी ग्लानिर्वैवर्ण्यक्षामताभ्यामनुबध्यते ॥

The *prakarṣa* of *rasa* in that form is as follows: (*Prākṛta*)

Let her not, wasting in separation, suddenly get (the news of) the lover's coming. The great joy may really kill the (already) dead one. (54)

As 'love sees danger everywhere', observing the girl wasting away in separation, her loving friend has the apprehension that she may die, unable to bear the upsurge of joy at the arrival of her lover.

(23) *Gada*

157cd. The agony of the heart due to separation etc., which afflicts the body, is *gada* (malady).

The *janma* [?] of *rasa* in that form is as follows:

Placing this wide lotus leaf on her chest does not tell of her love-lorn condition as does the expanse of her breasts, through the two circles on the leaf which have been scorched by the torment of her heart. (55)

Here the torment of the body is manifested in the scorching of the lotus leaf placed on *Sāgarikā*'s bosom.

(24) *Glāni*

158ab. The draining of strength due to the excess of mental or physical affliction is *glāni* (debility).

The *anubandha* of *rasa* in that form is as follows:

This long, cruel sorrow, drying up the flower of her heart, wilts her pale, thin form resembling a tender leaf severed from its stem, just as the heat of the autumn sun shrivels the inner petals of the *ketakī*. (56)

Here the *glāni* following her deep grief results in the pale and thin appearance.

(२५) उन्मादः

उत्कण्ठाहर्षशोकादेरुन्मादश्चित्तविप्लवः ॥ १५८ ॥

तद्रूपेण रसस्य ^१निष्पत्तिर्यथा -

क्वाकार्यं क्व कलाधरस्य^१ च कुलं भूयोऽपि दृश्येत सा
दोषाणामुपशान्तये श्रुतमहो कोपेऽपि कान्तं^२ मुखम्।
किं वक्ष्यन्त्यपकल्मषाः कृतधियो रेखैव साऽन्यादृशी
चेतः स्वास्थ्यमुपैहि कः खलु युवा धन्योऽधरं धास्यति ॥ (५७)

अत्र विरहिणः ^१पूरुरवस उत्कण्ठादिभिः प्रेमप्रकर्षादसत्प्रलापरूप उन्मादो निष्पद्यते ॥

(२६) सम्भ्रमः

आदरातिशयाच्चेतस्यावेगः सम्भ्रमो मतः । १५९ कख

तद्रूपेण रसस्य सङ्करो यथा -

अलमलमतिमात्रं साहसेनामुना ते
त्वरितमयि विमुञ्च त्वं लतापाशमेनम्।
चलितमिव निरोद्धुं जीवितं जीवितेशे
क्षणमिह मम कण्ठे बाहुपाशं निधेहि ॥ (५८)

अत्र रतिजन्मा संभ्रमातिशयो रतिजन्मनैव मतिप्रकर्षेण^१ संकीर्यते ॥

(२७) श्रमः

मनःशरीरयोः खेदः क्रियातिशयतः श्रमः ॥ १५९ ॥

तद्रूपेण रसस्य सङ्करो यथा -

स्खलयति वचनं ते संश्रयत्यङ्गमङ्गम्
जनयति मुखचन्द्रोद्भासिनः स्वेदबिन्दून्।
मुकुलयति च नेत्रे सर्वथा सुभ्रु खेद-
स्त्वयि विलसति तुल्यं वल्लभालोकनेन ॥ (५९)

(25) *Unmāda*

158cd. The tumult/confusion in the mind due to longing, joy, sorrow etc., is *unmāda* (madness).

The *niṣpatti* of *rasa* in that form is as follows:

Where this mean act and where indeed the lunar race! If only she were visible again! Oh that face, beautiful in anger, said to be the remover of all defects! What will men endowed with intellect and free of demerits say? That is an altogether different line. O heart, be normal. Who is the young man who will get to drink her lips? (57)

Here the love of *Purūravas* who is parted (from *Urvāṣī*), intensified by longing etc., results in *unmāda*, which takes the form of raving.

(26) *Sambhrama*

159ab. The agitation in the mind from excessive concern is called *sambhrama* (agitation).

The *saṅkara* of *rasa* in that form is as follows:

Enough, enough of this your brave act. Cast away at once that creeper noose. Throw the noose of your arms around my neck, for a moment, to hold back in the lord of your life, his life which seems to be slipping away. (58)

Here the intense agitation born of love mingles with the flash of thought which too is inspired by love.

(27) *Śrama*

159cd. The tiring of the mind and body from excessive effort is *śrama* (weariness).

The *saṅkara* of *rasa* in that form is as follows:

O fair-brow! It is making your words falter, stretching on every limb of yours, bejewelling with drops of perspiration the moon of your face and completely closing your eyes - weariness is sporting in you like a glance of the lover. (59)

अत्र मालत्याः पुष्पावचयजन्मा श्रमो माधवावलोकनजा च रतिः स्वेदगद्गदाङ्गसादनयनमुकुलनै-
स्तुल्यधर्मिणौ मिथः संकीर्येते ॥

(२८) निर्वेदः

चित्तस्य खेदो निर्वेदस्तत्त्वज्ञानोदयादिभिः । १६० कख

तद्रूपेण रसस्य शेषो यथा -

जरामरणदौर्गत्यव्याधयस्तावदासताम् ।

मन्ये जन्मैव धीराणां भूयो भूयस्त्रपाकरम् ॥ (६०)

अत्र मोक्षायोत्सहमानस्य कस्यचिन्निर्वेदागमो^१ गम्यते ॥

(२९) जाड्यम्

क्रियास्वपाटवं जाड्यं चिन्तोत्कण्ठाभयादिभिः ॥ १६० ॥

तद्रूपेण रसस्य निष्पत्तिर्यथा -

शिथिलशिथिलं न्यस्य स्वैरं धनुःशिखरे शिरो

नयनसलिलैः कुर्वन् मौर्वी लतामपरामिव ।

अहह विकलः श्रुत्वा श्रुत्वा घनस्तनितध्वनिं

किमपि किमपि ध्यायन्नार्यो न याति न तिष्ठति ॥ (६१)

अत्र विरहिणो रामस्य क्रियास्वपाटवं निष्पद्यते^१ ॥

(३०) आलस्यम्

क्रियाविद्वेष आलस्यं सुखसंविन्मदादिभिः । १६१ कख

तद्रूपेण रसस्य निष्पत्तिर्यथा -

घरिणिघणत्थणपेक्खणसुहे^१ णिपडिअस्स होन्तपहिअस्स ।

अवसउणङ्गारअवारविट्ठिदिअसा सुहावेन्ति ॥ (६२)

[गृहिणीघनस्तनप्रेक्षणसुखे^२ निपतितस्य भविष्यत्पथिकस्य ।

अपशकुनाङ्गारकवारविष्टिदिवसाः सुखयन्ति ॥]

Here, the weariness caused in *Mālatī* by the effort of picking flowers and her love springing forth at the sight of *Mādhava*, sharing the same effects - perspiration, unsteady speech, limpness of the limbs and closing of the eyes - mingle with each other.

(28) *Nirveda*

160ab. The world-weariness of mind caused by the birth of true knowledge is *nirveda* (detachment).

The *śeṣa* of *rasa* in that form is as follows:

Leave alone old age, death, misfortune and disease; I think to be born again and again itself is shameful for men of steadfast goal. (60)

Here the birth of detachment in a person who is aspiring for liberation is perceived.

(29) *Jāḍyam*

160cd. That is *jāḍyam* (inertness) when there is slackness in action due to worry, longing, fear etc..

The *niṣpatti* of *rasa* in that form is as follows:

Limply resting his head on the bow end, and transforming as it were, with his stream of tears, the bowstring into some strange creeper, alas, troubled by hearing the clouds boom again and again, the noble one, lost in some thought, neither moves nor stays still. (61)

Here the inaction of *Rāma* suffering from separation is manifest.

(30) *Ālasyam*

161ab. The aversion to action because of comfort, wealth, intoxication etc. is *ālasyam* (laziness).

The *niṣpatti* of *rasa* in that form is as follows: (*Prākṛta*)

Lost in the joy of gazing at the ample breasts of his wife, the traveller who has to depart soon, is gladdened by inauspicious Tuesdays and rainy days. (62)

अत्र रतिसुखानुभवाज्जिगमिषोरप्यगच्छत आलस्यं निष्पद्यते ॥

(३१) निद्रा

निद्रा व्यापारवैमुख्यमिन्द्रियाणां श्रमादिभिः ॥ १६१ ॥

तद्रूपेण रसस्यानुबन्धो यथा -

णिद्रालसपरिघुण्णिरतं संवलन्तद्धतारआलोआ ।
कामस्स वि दुव्विसहा दिट्ठिणिवाआ ससिमुहीए ॥ (६३)
[निद्रालसपरिघूर्णनशीलतिर्यग्वलदर्धतारकालोकाः ।
कामस्यापि दुर्विषहा दृष्टिनिपाताः शशिमुख्याः ॥]

अत्र रतिश्रमजागरादिजनितनिद्रालसदृष्टिनिपातास्तारकाघूर्णनत्र्यस्रचलनादिभिरनुबध्यन्ते ॥

(३२) सुप्तम्

निद्रादिजनितं सुप्तं बाह्येन्द्रियनिमीलनम् । १६२ कख

तद्रूपेण रसप्रकर्षो यथा -

ओसुअइ दिण्णपडिवक्खवेअणं पसिढिलेहिं अङ्गेहिं ।
णिव्वत्तिअसुरअरसानुबन्धसुहणिब्भरं सोणहा ॥ (६४)
[आस्वपिति दत्तप्रतिपक्षवेदनं प्रशिथिलैरङ्गैः ।
निर्वर्तितसुरतरसानुबन्धसुखनिर्भरं स्नुषा ॥]

अत्र निर्भरपदेनैव प्रकर्षः प्रतिपाद्यते ॥

(३३) प्रबोधः

निद्रापगमहेतुभ्यः प्रबोधश्चेतनागमः ॥ १६२ ॥

तद्रूपेण रसस्यानुबन्धो यथा -

प्रत्यग्रोन्मेषजिह्वा क्षणमनभिमुखी रत्नदीपप्रभाणा-
मात्मव्यापारगुर्वी जनितजललवाजृम्भणैः साङ्गभङ्गैः ।
नागाङ्गं मोक्तुमिच्छोः शयनमुरुफणाचक्रवालोपधानं
निद्राच्छेदाभिताम्रा चिरमवतु हरेर्दृष्टिराकेकरा वः ॥ (६५)

Here, the laziness of the man who wishes to go but is not leaving, enjoying the happiness of love, is manifest.

(31) *Nidrā*

161cd. That is *nidrā* (drowsiness) when the senses turn away from their function due to fatigue etc.

The *anubandha* of *rasa* in that form is as follows:

The glances from eyes which are languidly rolling in sleep, their turning pupils half-covered, of the moon-faced woman, are unbearable for *Madana* himself. (63)

Here, the drowsy glances due to the sleepiness caused by love, effort, keeping awake etc., are accompanied by turning pupils, slanting movements etc..

(32) *Suptam*

162ab. The shutting of the outer sense organs due to drowsiness etc. is *suptam* (sleep).

The *prakarṣa* of *rasa* in that form is as follows:

Causing anguish to her rivals (the co-wives) with her tired limbs, the daughter-in-law is sleeping blissfully after having enjoyed to the full, the joy of love. (64)

Here, from the word '*nirbhara*' alone, the *prakarṣa* is evident.

(33) *Prabodha*

162cd. That is *prabodha* (awakening) when consciousness comes back due to causes which drive sleep away.

The *anubandha* of *rasa* in that form is as follows:

May that slanting glance protect you for ever - cast by *Viṣṇu* as he is about to leave his serpent bed, cushioned by the circle of its hoods - which is a little athwart as the eyes have just opened, dazzled for a moment by the gems (on the serpent hoods), heavy with the long task (of sleeping) accomplished, bearing drops of water from his yawning and stretching, and reddened by the break in slumber. (65)

अत्र दृष्टेः प्रत्यग्रोन्मेषजिह्वातादिभिः प्रबोधो नाद्यापि निष्पद्यत इति प्रतीयते ॥

११. विशेषोदाहरणम्

उक्ता भावादिभेदेन तेऽमी रत्यादयो रसाः ।

अथैतेष्वेव केषाञ्चिद्विशेषानभिदध्महे ॥ १६३ ॥

तत्र-

शृङ्गारवीरकरुणा रौद्राद्भुतभयानकाः ।

बीभत्सहास्यप्रेयांसः शान्तोदात्तोद्धता रसाः ॥ १६४ ॥

रतिर्निसर्गसंसर्गौपम्याध्यात्माभियोगजा ।

संप्रयोगाभिमानोत्था विषयोत्था च कथ्यते ॥ १६५ ॥

प्रीतिरप्येवमेव स्यान्न त्वस्यां साम्प्रयोगिकी ।

आभ्यासिकी^१ तु तत्स्थाने तदुदाहृतयो यथा ॥ १६६ ॥

रसविशेषाः - (१) शृङ्गाररसः

मृतेति प्रेत्य संगन्तुं यया मे मरणं मतम् ।

सैवावन्ती मया लब्धा कथमत्रैव जन्मनि ॥ (६६)

अत्र स्थायिनो विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिरिति रतिरेव शृङ्गाररूपेण निष्पद्यते ।
अत्रावन्त्या वासवदत्ताया आलम्बनविभावभूतायाः सकाशादुत्पन्नो वत्सेश्वरस्य रतिस्थायिभावः, तस्याः
पुनर्जीवनादिभि- रुद्दीपनविभावैरुद्दीप्यमानो मृतेत्यादिना वागारम्भानुभावेनानुमीयमानैर्हर्षधृतिप्रभृतिभिः
सुखात्मकैर्व्यभिचारिभिः संसृज्यमानः करुणानन्तरसंभोगशृङ्गाराख्यां लभते ॥

(२) वीररसः

अजित्वा सार्णवामुर्वीमनिष्ट्वा विविधैर्मखैः ।

अदत्त्वा चार्थमर्थिभ्यो भवेयं पार्थिवः कथम् ॥ (६७)

Here, from 'squinting as the eyes have just opened' etc., it appears that the awakening is not yet complete.

11. *Viśeṣas* Illustrated

163. The *rasas* such as love have been spoken of in terms of the various *bhāvas* involved. Now among them, the varieties of a few will be described.

There -

164. These are the *rasas* - *śṛṅgāra* (erotic), *vīra* (heroic), *karuṇa* (pathetic), *raudra* (furious), *adbhuta* (marvellous), *bhayānaka* (terrible), *bībhatsa* (disgustful), *hāsyā* (comic), *preyān* (tender), *śānta* (quiescent), *udāta* (noble) and *uddhata* (proud).

165. *Rati* is said to be of the following (eight) types, viz. *naisargikī* (natural), *sāmsargikī* (in contact), *aupamyavatī* (in similarity), *ādhyātmikī* (transcendent), *ābhiyogikī* (approaching), *sāmprayogikī* (relating to union), *ābhimānikī* (with sense of belonging) and *vaiṣayikī* (involving the senses). [These terms are used in the illustration.]

166. *Pṛiti* too is like *rati* (i.e. of eight types). But the variety *sāmprayogikī* does not occur in this. In its place there is the type called *ābhyāsikī* (involving habit). Their examples are as follows.

Rasa-viśeṣas - (1) *Śṛṅgāra Rasa*

Thinking her to be dead, I resolved to die to go with her. How indeed have I found the same *Avantī* princess in this very life? (66)

Here, as '*rasa* results from the *sthāyi-bhāva* in the coming together of the *vibhāva*, *anubhāva* and *vyabhicārī*,' *rati* itself is transformed into the *śṛṅgāra rasa*. Here, the enduring emotion, love, springing up in the king of the *Vatsa* country (*Udayana*), from the main cause, the proximity of *Vāsavadattā*, the princess of the *Avantī* country, is further strengthened by the encouraging conditions of 'her coming back to life again' etc.; and joined by the happy passing states of joy, content, etc., revealed in the words uttered, 'thinking that she is dead' etc., it acquires the name 'love in union in the wake of pathos'.

(2) *Vīra Rasa*

How can I become a king before conquering the earth extending to the ocean, before performing various sacrifices, before giving away wealth to the needy? (67)

अत्र वसुधाविजयादेरालम्बनविभावादुत्पन्नः स्थाय्युत्साहभावः स्थैर्यधैर्यादिभिरुद्दीप्यमानः समुत्पन्नेषु वागारम्भानुमीयमानेषु स्मृतिमतिवितर्कादिषु निष्पन्नो वीररससंज्ञया व्यवहियते ॥

(३) करुणरसः

यस्याः कुसुमशय्यापि कोमलाङ्ग्या रुजाकरी ।

साधिशेते कथं देवी हुताशनवतीं चिताम् ॥ (६८)

अत्र चालम्बनविभावभूतदेवीमरणादुत्पन्नः शोकस्थायिभावः, चितानिवेशनहुताशनाङ्गज्वालादिभिरुद्दीपनविभावैरुद्दीप्यमानो वागारम्भानुमेयैर्विदग्दानिवैवर्ण्यादिभिर्व्यभिचारिभिः संसृज्यमानः करुण इति ज्ञायते ॥

(४) रौद्ररसः

निगृह्य केशेष्वकृष्टा कृष्णा येन ममाग्रतः ।

सोऽयं दुःशासनः पापो लब्धः किं जीवति क्षणम् ॥ (६९)

अत्र दुःशासनालम्बनविभावाय क्रुध्यतो भीमसेनस्य पूर्वमुत्पन्नः क्रोधः स्थायिभावः, तदवाप्तेः स्मर्यमाणसमक्षकृतद्रौपदीनिग्रहकेशाकर्षणादिभिरुद्दीपनविभावैरुद्दीप्यमानः समुत्पन्नेषु वागारम्भानुभावे-
ष्वनुमीयमानेष्वसूयावेगवेपथुश्रमादिषु दुःखात्मकेषु व्यभिचारिषु निष्पद्यमानो रौद्र इति निष्पद्यते ॥

(५) अद्भुतरसः

अंशुकानि प्रवालानि पुष्पं हारादिभूषणम् ।

फलं मधूनि हर्म्याणि शाखा नन्दनशाखिनाम् ॥ (७०)

अत्र शाखिनां प्रवालपुष्पफलशाखासम्पन्नं निजं रूपम्, नन्दनशाखिनां पुनः प्रवालादिस्थाने^१ष्वंशुक-
हारमधुमन्दिराणि, तदेतदाश्चर्यम् । अतश्चैतेभ्य आलम्बनविभावेभ्यः कस्यचिद् देवभूयंगतस्य समुत्पन्नो विस्मयः
स्थायिभावः तदीयावयवदर्शनादिभिरुद्दीपनविभावैरुद्दीप्यमानः समुत्पन्नेषु वागारम्भानुमेयेषु हर्षरोमोद्गमस्वेद-
गद्गदादिषु व्यभिचारिषु निष्पद्यमानो अद्भुत इत्युच्यते ॥

Here the enduring emotion of valour, arising from the main cause - (the aim of) conquering the earth etc., supported by firmness, courage etc., and resulting in the recollection, determination and argument evident in his speech, is known by the name *vīra rasa*.

(3) *Karuṇa Rasa*

That queen whose delicate limbs were pained even by the bed of flowers, how does she repose on the burning pyre? (68)

Here sorrow is the main emotion, arising chiefly from the death of the queen; it is heightened by the placing on the pyre, the fire burning the limbs etc; and mingling with the transient states of resignation, despair, paleness etc., which can be gathered from the words uttered, it comes to be known as *karuṇa rasa*.

(4) *Raudra Rasa*

He by whom *Draupadī Kṛṣṇā* was held by the hair and dragged, in my very presence-that sinner *Duḥśāsana* is now before me. Will he live even a moment now? (69)

Here, in this scene of *Bhīma's* wrath against *Duḥśāsana* who is its chief cause, the main emotion, the anger born long ago, is now, on having found him, inflamed by the memory of his seizing *Draupadī* and dragging her by the hair etc.. And, giving rise to the painful states of rancour, passion, trembling and strain which can be gathered from his words, it is manifested as *raudra rasa*.

(5) *Adbhuta Rasa*

The trees of paradise have fine fabric for their leaves and jewels like pearl strings for flowers; wines form their fruit and mansions serve as branches. (70)

Here, the natural behaviour of trees is to bear leaves, flowers, fruits and branches. But on the trees of heaven, in the place of leaves etc., there are silks, necklaces, wines and mansions. This is marvellous. The state of wonder arising from these causes in the person who has reached heaven, is enhanced by noting each wonderful part. And manifesting itself in the passing feelings and reactions of joy, horripilation, sweat, stammer etc., which are apparent in the words uttered, it is called *adbhuta rasa*.

(६) भयानकरसः

इदं मघोनः कुलिशं धारासन्निहितानलम् ।

स्मरणं यस्य दैत्यस्त्रीगर्भपाताय कल्पते ॥ (७१)

अत्र महेन्द्रकुलिशाद् धारासंनिहितानलादालम्बनविभावात् स्मर्यमाणादपि दैत्यस्त्रीणामुत्पन्नो भयस्थायिभावः, तद्विदीर्णदानवमरणस्मरणादिभिरुद्दीपनविभावैरुद्दीप्यमानः स्वगर्भपातादिभिरनुभावैस्तदनुमितैश्च स्वेदस्तम्भवेपथुप्रभृतिभिर्व्यभिचारिभिः संसृज्यमानो भयानकरसरूपेण निष्पन्नः केनचिदाख्यायमानोऽपि भयानक इत्याख्यायते ॥

(७) बीभत्सरसः

पायं पायं तवारीणां शोणितं पाणिसंपुटैः ।

कौणपाः सह नृत्यन्ति कबन्धैरन्त्रभूषणाः ॥ (७२)

अत्रालम्बनविभावभूतेभ्यः कौणपेभ्यः कस्यचिद् रिपुजयशंसिनः पुंस उत्पन्नो जुगुप्सास्थायिभावः शिरश्छेदविगलद्रुधिरधारापरिप्लुतप्रनर्तित^१कबन्धकौणपान्त्रभूषणशोणितपानादिभिरुद्दीपनविभावैरुद्दीप्यमान समुत्पन्नेषु वागारम्भानुमेयेषु भयावेशशङ्कावहित्थादिषु व्यभिचारिषु निष्पन्नो बीभत्स इति निगद्यते ॥

(८) हास्यरसः

इदमम्लानमानाया^१ लग्नं स्तनतटे तव ।

छाद्यतामुत्तरीयेण नवं नखपदं सखि ॥ (७३)

अत्र काञ्चित् सखीं पूर्वं भर्तारि प्रगृहीतमानां तेनैव नखपदाङ्कितस्तनीमालम्बनविभावभूतामुपलभमानायाः कस्याश्चित् सख्या उत्पन्नो हासस्थायिभावः, तदीयमानपरिग्रहस्मरणादिभिरुद्दीपनविभावैरुद्दीप्यमानः समुत्पन्नेषु वागारम्भानुमितेषु शङ्कावहित्थगद्गदादिव्यभिचारिषु निष्पद्यमानो हास्यशब्देनाभिधीयते ॥

(6) *Bhayānaka Rasa*

This is the thunderbolt of *Indra*, lined with fire on its edges, the very thought of which makes demon women abort their babes. (71)

Here the main emotion, fear, arising in the demon wives from the mere thought of the cause of terror, the thunderbolt of *Indra* with its fiery rim, is increased by remembering the smashing to death of the demons it has accomplished; and combined with the reactions such as aborting their babes, and the spells of perspiration, shock and shivering which must have accompanied them, it becomes the *rasa* of terror, which can be called *bhayānaka*, even in this speech by someone (describing the terrible weapon).

(7) *Bībhatsa Rasa*

With cupped hands, again and again drinking your enemies' blood, and wearing their guts as ornaments, the demons are dancing with their headless trunks. (72)

Here, in the person eulogising the (hero's) victory over the enemies, disgust arises as the main emotion, and its chief causes are the demons. Heightened by the other revolting details - the headless trunks bathed in the blood spurting from the cut necks being made to dance, the demons adorning themselves with the guts and drinking the blood etc. - and manifested in the transient feelings of fear, frenzy, doubt, shame etc. which can be imagined from his words, it is called the *bībhatsa rasa*.

(8) *Hāsyā Rasa*

Friend! This new nail-mark on your bosom - you who were recently offended - cover it with your cloth. (73)

Here, happening to see her friend who is providing the *rasa* context *«ālambana-vibhāva»*, as she had chosen to be offended with her husband earlier and now has his nail-marks on her bosom, this friend has her mirth, the chief emotion here, aroused. The emotion is enhanced by the memory of the anger adopted and so on, and results in this speech. From her words the passing states of suspicion, concealment, choked throat etc. can be gathered. Manifested thus, it is called *hāsyā rasa*.

(९) प्रेयान् रसः

यदेव रोचते मह्यं तदेव कुरुते प्रिया ।
इति वेति^१ न जानाति^२ यत्^३ प्रियं तत् करोति सा ॥ (७४)

अत्र वत्सलप्रकृतेर्धीरतया ललितनायकस्य ^१प्रेयानुभावादुत्पन्नः स्नेहस्थायिभावो विषय-
सौकुमार्यात्मप्रकृत्यादिभिरुद्दीपनविभावैरुद्दीप्यमानः समुपजायमानैर्मोहमति^२धृतिस्मृत्यादिभिर्व्यभिचारि-
भावैरनुभावैश्च प्रशंसादिभिः^३ संसृज्यमानो निष्पन्नः प्रेयानिति प्रतीयते ॥

रतिप्रीत्योरपि चायमेव मूलप्रकृतिरिष्यते । यदित्थमाहुः -

‘अहेतुः पक्षपातो यस्तस्य नास्ति प्रतिक्रिया ।
स हि स्नेहात्मकस्तन्तु^१रन्तर्मर्माणि सीव्यति ॥’

(१०) शान्तरसः

सर्वाः सम्पत्तयस्तस्य संतुष्टं यस्य मानसम् ।
उपानद्गूढपादस्य ननु चर्मावृतैव भूः ॥ (७५)

अत्र कस्यचिदुपशान्तप्रकृतेर्धीरशान्तनायकस्य यथोपनंतमनोनुकूलदारादिसम्पत्तेरालम्बनविभावभूतायाः
समुत्पन्नो धृतिस्थायिभावो वस्तुतत्त्वालोचनादिभिरुद्दीपनविभावैरुद्दीप्यमानः समुपजायमानस्मृतिमत्यादिभि-
र्व्यभिचारिभावैर्वागारम्भादिभिरनुषज्यमानो निष्पन्नः शान्त इति गीयते । अन्ये पुनरस्य शमं प्रकृतिमामनन्ति ।
स तु धृतेरेव विशेषो भवति ॥

(११) उदात्तरसः

साधारण्यान्निरातङ्कः कन्यामन्योऽपि याचते ।
किं पुनर्जगतां जेता प्रपौत्रः परमेष्ठिनः ॥ (७६)

(9) *Preyaṇ Rasa*

What I like, that my beloved does. Not knowing whether this or that pleases (me), she does it. (74)

Here the main emotion, *sneha* (tender attachment), which has been roused in the gentle hero of a steadfast, loving temperament, by some action of the beloved lady, supported by the delicateness of the lady and by his own nature, and joined by the transient states of befuddlement, reflection, satisfaction, recollection etc., and with the reactions of praise etc., is seen to result in the *preyān rasa*.

This should be the basic character of *rati* (love) as well as *prīti* (affection). As has been said -

The partiality that arises without intention does not meet with rejection. For the thread of attachment sews hearts together.

(10) *Śānta Rasa*

He whose mind is contented, all the riches are his. For one whose feet are covered with shoes, the entire world is verily covered with leather. (75)

Here the main emotion, *dhṛti* (content), arising in the steadfast, quiet hero, due to the main cause, the good fortune of having a wife who acts in harmony with his mind, is enhanced by ancillary causes such as reflecting on the true essence of things; and coupled with the transient states of recollection, reflection etc. and with the utterance of words, it is manifested as the *rasa* called *śānta* (peace). Others consider *śama* (tranquility/equanimity) as its main emotion. But equanimity is only an aspect of contentment itself.

(11) *Udāṭṭa Rasa*

As she may be approached by anyone, another can, without qualms, court the unbetrothed girl. What to say of *Brahmā's* *parameṣṭhinaḥ* grandson, the conqueror of the entire world (*Rāvaṇa*)? (76)

अत्र रामस्योदात्तप्रकृतेर्निसर्गत एव तत्त्वाभिनिवेशिनी मतिर्नाकृत्यविषये प्रवर्तते । न च प्रवृत्तोपरमति^१ । सा च सीतेयं मम स्वीकारयोग्येत्येवंरूपेण प्रवृत्ता रावणप्रार्थनालक्ष्मणप्रोत्साहनाभ्यामुदीप्यमाना समुपजायमानचिन्तावितर्कव्रीडावहित्थस्मृत्यादिभिः कालोचितोत्तरानुमीयमानैश्च विवेकचातुर्यौदार्य^२ धैर्यादिभिः संसृज्यमाना उदात्तरसरूपेण निष्पद्यते ॥

(१२) उद्धतरसः

अपकर्ताऽहमस्मीति मा ते मनसि भूद् भयम् ।

विमुखेषु न मे खड्गः प्रहर्तुं जातु वाञ्छति ॥ (७७)

अत्र मयास्यापकारः कृत इति यत्ते^३ चेतसि भयं तन्मा भूत् । न मम खड्गः पराङ्मुखेषु कदाचिदपि प्रहर्तुमुत्सहत इति सर्वदैव रूढाहङ्कारः प्रतीयते । सोऽयं गर्वप्रकृतिरुद्धतो नाम रसः ।

केचित् पुनः -

‘आस्थामालम्ब्य नीतेषु वशं क्षुद्रेष्वरातिषु ।

व्यक्तिमायाति महतां माहात्म्यमनुकम्पया ॥’

इत्येवमूर्जस्वीत्युदात्तपक्षे निक्षिपन्तः पूर्वोक्तमेव गर्वप्रकर्षोदाहरणम्, ‘धृतायुधो यावदहम्’ इत्याद्युद्धतनिष्पत्तौ वर्णयन्ति ॥

भावविशेषाः - (१) रतिविशेषाः

रतिविशेषेषु नैसर्गिकी यथा -

इयं महेन्द्रप्रभृतीनाधिश्रियश्चतुर्दिगीशानवमत्य मानिनी ।

अरूपहार्यं मदनस्य निग्रहात् पिनाकपाणिं पतिमाप्नुमिच्छति ॥ (७८)

अत्र जन्मान्तरवासनया निसर्गत इयं भवति ॥

सांसर्गिकी यथा -

Here the *mati* (thought) of the noble-minded *Rāma*, naturally inclined towards truth, shies away from wrong-doing; and when drawn to a course of action does not desist from it. 'This *Sītā* is fit to be chosen by me' - proceeding in this manner, it is strengthened by *Rāvaṇa*'s suit and *Lakṣmaṇa*'s instigation [to condemn *Rāvaṇa*'s seeking *Sītā*'s hand]; joined by concern, argument, shame, concealment, recollection etc. which are arising, and discrimination, civility, magnanimity, patience etc., which are evident in the reply suitable to the occasion, it is manifest as *udātta* (noble) *rasa*.

(12) *Uddhata Rasa*

'I have wronged (him)' - let this thought not cause any fear in your heart. My sword does not ever want to strike those who have turned away (in battle). (77)

Here, 'The fear in your mind - 'I have wronged him..'- get rid of that. My sword is never eager to attack those who have turned away from battle'- in this a deep self esteem is evident. This is the *rasa* named *uddhata* which arises from *garva* (pride).

Again some taking the following (principle) -

'Out of consideration, towards lesser adversaries brought under their control, the showing of compassion reveals the greatness of great men'-

to be the noble idea illustrated by this example, place it in the *udātta* class, and illustrate the manifestation of *uddhata* with the already mentioned example of swelling pride - 'So long as I bear arms etc.' [ex. 38.]

Bhāva Viśeṣas - (1) *Rati* Varieties

Among the varieties of *rati*, *naisargikī* (natural) is as follows:

Rejecting *Indra* and the other wealthy lords of the four quarters, this proud one (*Pārvatī*) desires to attain as her husband, *Śiva* (lit. the bearer of the *Pināka* bow), who cannot be conquered by beauty, as he has himself destroyed *Madana*. (78)

Here, due to the impressions of another (previous) birth, this (love) springs naturally *nisargataḥ*.

Sāmsargikī (on contact) is as follows:

भित्वा सद्यः किसलयपुटान् देवदारुद्रुमाणां
 ये तत्क्षीरस्रुतिसुरभयो दक्षिणेन प्रवृत्ताः ।
 आलिङ्ग्यन्ते गुणवति मया ते तुषाराद्रिवाताः
 पूर्वं स्पृष्टं यदि किल भवेदङ्गमेभिस्तवेति ॥ (७९)

अत्र शैत्यसौरभादिभिर्विरहिजनोद्वेजनीया अपि वायवः प्रियतमाङ्गसंसर्गसंभावनया समालिङ्ग्यन्त
 इति संसर्गादियं रतिर्भवति ॥

औपमानिकी यथा -

अपि जनकसुतायास्तच्च तच्चानुरूपं
 स्फुटमिह शिशुयुग्मे नैपुणोन्नेयमस्ति ।
 ननु पुनरिव तन्मे गोचरीभूतमक्ष्णो-
 रभिनवशतपत्रश्रीमदास्यं प्रियायाः ॥ (८०)

सेयं सीताविषयिणी रतिस्तदुपमानदर्शनेन रामं रमयति ॥

आध्यात्मिकी यथा -

कामं प्रत्यादिष्टं स्मरामि न परिग्रहं मुनेस्तनयाम् ।
 बलवत्तु दूयमानं प्रत्याययतीव मे चेतः ॥ (८१)

अत्र सेयं दुर्वाससः शापाद्विस्मृतविवाहादिवृत्तान्तस्य दुष्यन्तस्य शकुन्तलायां रतिरध्यात्मं भवति ॥

आभियोगिकी यथा -

अलसवलितमुग्धस्निग्धनिष्पन्दमन्दै-
 रधिकविकसदन्तर्विस्मयस्मेरतारैः ।
 हृदयमशरणं मे पक्ष्मलाक्ष्याः कटाक्षै-
 रपहतमपविद्धं पीतमुन्मूलितञ्च ॥ (८२)

सेयमनुरागातिशयसूचकमालतीकटाक्षाभियोगे माधवस्य रतिरतीवोत्पद्यते ॥

साम्प्रयोगिकी यथा -

उन्नमय्य सकचग्रहमास्यं चुम्बति प्रियतमे हठवृत्त्या ।
 हुं हुं मुञ्च मम मेति च मन्दं जल्पितं जयति मानधनायाः ॥ (८३)

अत्र तर्जनार्थमोक्षार्थवारणार्थानां मन्दं मन्दं प्रयोगान्मानवत्याः संप्रयोगे रत्युत्पत्तिः प्रतीयते ॥

O virtuous one! Those winds from the snow-mountain, blowing southward, whipping asunder the tender leaves of the *devadāru* trees, and fragrant with the milk exuding from them, are fondly embraced by me, for they may have caressed your limbs. (79)

Even though winds, with their coolness and fragrance, usually cause pain to parted lovers, here, imagining contact with the limbs of the beloved, they are being embraced [by the lover]. Hence this love is due to contact *«saṃsarga»*.

Aupamānikī (on resemblance) is as follows:

In this pair of children, this and this feature of *Sītā* (lit. daughter of *Janaka*) can, on scrutiny, be clearly spotted. It is as if the face of my beloved with the beauty of the fresh lotus, has again come before my eyes. (80)

It is the love for *Sītā* that is causing delight in *Rāma* on beholding the resemblance *«upamāna»*.

Ādhyātmikī (transcendent) is as follows:

True that I do not remember the daughter of the sage, (now) repudiated, as having been married to me (lit. as a wife). But my heart, aching poignantly, makes me believe (her to be so) as it were. (81)

Here, this love for *Śakuntalā*, in *Duṣyanta* who has forgotten the events of marriage etc., due to the curse of *Durvāsa*, is transcendent *«adhyātmam»*.

Ābhiyogikī (approaching) is as follows:

By the languid, arched, innocent, affectionate, steady, slow, wide-pupilled-with-wonder, sidelong glances from her thick-lashed eyes, my defenceless heart has been stolen, battered, drunk up, uprooted. (82)

In this advance *«abhiyoga»* by *Mālatī*'s glances which indicate her great love, *Mādhava*'s exceeding love is (shown to be) created.

Sāmprayogikī (in union) is as follows:

When the lover insistently holds her hair and raising her face, kisses it, the muttered protests - '*hum hum*', 'release me', and 'don't'- of the woman who has hoarded her anger, captivate. (83)

Here, from the gentle actions adopted for threatening, freeing herself and warding off (the lover's advances), by this proud woman, the beginning of love in union *«sāmprayoga»* is perceived.

आभिमानिकी यथा -

इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयो-
रसावस्याः स्पर्शो वपुषि बहलश्चन्दनरसः ।
अयं बाहुः कण्ठे शिशिरमसृणो मौक्तिकसरः
किमस्या न प्रेयो यदि परमसह्यस्तु विरहः ॥ (८४)

अत्र रुचिविशेषोऽभिमानस्तत एवंप्राया रतयो भवन्ति ॥

वैषयिकीषु शब्दे यथा -

विलासमसृणोल्लसन्मुसललोलदोःकन्दली-
परस्परपरिस्खलद्वलयनिःस्वनोदन्तुराः^१ ।
हरन्ति^२ कलहुङ्कृतिप्रसभकम्पितोरःस्थली-^३
लुठद्गमकसंकुलाः कलमकण्डिनीगीतयः ॥ (८५)

स्पर्शे यथा -

बध्नन्नङ्गेषु रोमाञ्चं कुर्वन् मनसि निर्वृतिम् ।
नेत्रे निमीलयन्नेष प्रियास्पर्शः प्रवर्तते ॥ (८६)

रूपे यथा -

ता राघवं दृष्टिभिरापिबन्त्यो नार्यो न जग्मुर्विषयान्तराणि ।
तथा हि शेषेन्द्रियवृत्तिरासां सर्वात्मना चक्षुरिव प्रविष्टा ॥ (८७)

रसे यथा -

कस्य नो कुरुते तन्वि पिपासाकुलितं मनः ।
अयं ते विद्रुमच्छायो मरुमार्ग इवाधरः ॥ (८८)

गन्धे यथा -

रन्धणकम्मणिउणिण मा जूरसु रत्तपाडलसुअन्धं ।
मुहमारुअं पिअन्तो धूमाइ सिही ण पज्जलइ ॥ (८९)
[रन्धनकर्मनिपुणिके मा क्रुध्यस्व रक्तपाटलसुगन्धं ।
मुखमारुतं पिबन् धूमायते शिखी न प्रज्वलति ॥]

Abhimānikī (with sense of belonging) is as follows:

She is the *Lakṣmī* (prosperity) of this home. She is the collyrium of ambrosia to my eyes; this touch of hers is a lavish coat of sandal on my body; her arm on my neck is a cool, soft string of pearls; what of hers is not dear? - Only parting (from her); that will indeed be unbearable. (84)

Here the pleasure lies in the sense of ownness (*abhimāna*). All types of love arise in this way, from that feeling.

Among the varieties of *vaiṣayikī* (*rati* relating to the senses), in *śabda* (sound) it is as follows:

The songs of the women pounding the grain, their charm heightened by the jingle of their bangles which move in synchrony with their arm-creepers gently moving the pestle up and down in a gay mood, and the *gamaka* strings on their bosoms which are heaving up and down in musical sighs, steal the heart. (85)

In *sparsā* (touch) it is as follows:

Thrilling the limbs, causing bliss in the heart, and closing my eyes, this is my beloved's touch gaining on me. (86)

In *rūpa* (appearance) it is as follows:

Those women who were drinking up the *Raghu* scion (*Aja*) with their eyes did not turn to any other object. It seemed as if the activity of all their other organs had entered their eyes. (87)

In *rasa* (taste) it is as follows:

Frail one! Whose heart will your lips with this shade of coral not stir with the desire for drinking, as (in one treading) the path in the desert, bare of tree shade? (88)

In *gandha* (fragrance) it is as follows: (*Prākṛta*)

O expert cook! Do not be cross. Drinking the air fragrant like the red *pātala* from your mouth, the fire continues to smoke and does not blaze [so that you will not stop blowing into it]. (89)

(२) प्रीतिविशेषाः

प्रीतिविशेषेषु नैसर्गिकी यथा -

आलक्ष्यदन्तमुकुलाननिमित्तहासान्
अव्यक्तवर्णरमणीयवचःप्रवृत्तीन् ।
अङ्गागतान् प्रणयिनस्तनयान् वहन्तो
धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥ (९०)

अत्र यदा^१ रतिर्जायते तदा^२ पुत्रेषु स्निह्यति पुत्ररूपेण वा जायत इति जन्मान्तरवासनारूपो निसर्गः-
संगच्छते ॥

सांसर्गिकी यथा -

विश्वम्भरा भगवती भवतीमसूत
राजा प्रजापतिसमो जनकः पिता ते ।
तेषां वधूस्त्वमसि नन्दिनि पार्थिवानां
येषां कुलेषु सविता च गुरुर्वयञ्च ॥ (९१)

अत्र विश्वम्भरादिसंसर्गात् सीतायां वसिष्ठमिश्राः स्निह्यन्ति ॥

औपमानिकी यथा -

कुवलयदलस्निग्धश्यामः शिखण्डकमण्डनो
वटुपरिषदं पुण्यश्रीकः श्रियैव संभाजयन् ।
पुनरिव शिशुर्भूत्वा वत्सः स मे रघुनन्दनो
झटिति कुरुते दृष्टः कोऽयं दृशोरमृताञ्जनम् ॥ (९२)

अत्र रामौपम्याल्लवे जनकः प्रीयते ॥

आध्यात्मिकी यथा -

परितस्तं पृथासूनुः स्नेहेन परितस्तरे ।
अविज्ञातोऽपि बन्धौ हि बलात् प्रह्लादते मनः ॥ (९३)

अत्राविज्ञातोऽपि वासवः स्वसूनुमर्जुनं दृष्टः प्रीणयति ॥

आभियोगिकी यथा -

(2) *Prīti* Varieties

Among the varieties of *prīti*, the *naisargikī* type is as follows:

Blessed are those who are smeared with the dust on the limbs of their dear children who sit on their laps, showing their bud-like teeth in their unthinking laughter, and babbling words which are charmingly indistinct. (90)

Here, 'as love arises, one is attached to the offspring, or is born as the child' - this effect of the impressions from another birth, is revealed.

The *sāmsargikī* is as follows:

Goddess Earth (lit. She who keeps the world) has given birth to you. The king *Janaka* who is equal to *Prajāpati* (Father of creation) is your father. O delightful girl! You are the daughter-in-law of those rulers in whose lineage the sun and we are the *gurus* [parent and preceptor respectively]. (91)

Here, for her link with Mother Earth etc., *Vasiṣṭha* and others love *Sītā*.

The *aupamānikī* is as follows:

Who is this lad, cool and dark like the petal of the blue-lotus, adorned with sidelocks, shining pure, decorating the assembly of boys with his charm alone, who seems to be my son *Rāma*, become a child once more, at one glimpse anointing my eyes with ambrosia? (92)

Here, because of his resemblance to *Rāma*, *Janaka* feels love for *Lava*.

The *ādhyātmikī* type is as follows:

Beholding him, the son of *Prthā* was swept by love. Even when he is not known, the heart delights intensely in a kinsman. (93)

Here, even though not recognised, on merely being beheld, *Indra* gladdens his son, *Arjuna*.

The *ābhiyogikī* type is as follows:

‘दुःखैकबन्धुरयमृक्षहरीश्वरो मे
 पौलस्त्य एष समरेषु पुरःप्रहर्ता ।
 इत्यादृतेन कथितौ रघुनन्दनेन
 व्युत्क्रम्य लक्ष्मणमुभौ भरतो ववन्दे ॥ (९४)

अत्र सीतान्वेषणादेरभियोगाद् रामस्य सुग्रीवविभीषणयोः प्रीतिरुदयते ॥

साम्प्रयोगिकीस्थाने आभ्यासिकी यथा -

इति विस्मृतान्यकरणीयमात्मनः
 सचिवावलम्बितधुरं नराधिपम् ।
 परिवृद्धरागमनुबद्धसेवया
 मृगया जहार चतुरेव कामिनी ॥ (९५)

अत्र -

“शब्दादिभ्यो बहिर्भूता या कर्माभ्यासलक्षणा ।
 प्रीतिः साऽभ्यासिकी ज्ञेया मृगयादिषु कर्मसु ॥”

इति लक्षणं घटते ॥

आभिमानिकी यथा -

दत्तेन्द्राभयदक्षिणैर्भगवतो वैवस्वतादामनो-
 र्दृप्तानां दहनाय दीपितनिजक्षात्रप्रतापाग्निभिः ।
 आदित्यैर्यदि विग्रहो नृपतिभिर्धन्यं ममैतत् ततो
 दीप्तास्त्रस्फुरदुग्रदीधितिभरैर्निराजितज्यं धनुः ॥ (९६)

अत्राभिमतप्रतिद्वन्द्विलाभाल्लवानुपदी कुशस्तुष्यति ॥

वैषयिकीषु शब्दे यथा -

लावण्यैः क्षणदाविराममधुराः किञ्चिद्विनिद्रालसं
 श्रोत्रैः सत्रणमुग्धचारणवधूदन्तच्छदावासिनः ।
 पीयन्ते मृदुवक्त्रपीतमस्तः पौराणगीतिक्रम-
 व्यालोलाङ्गुलिरुद्धमुक्तसुषिरश्रेणीरवा^१ वेणवः ॥ (९७)

'This lord of the bears and monkeys was the one friend in distress. This scion of *Pulastya* fought in the forefront in the battles'- when *Rāma* introduced them thus, with veneration, *Bharata* saluted the two, overlooking *Lakṣmaṇa*. (94)

Here, as they have offered to assist him in the search for *Sītā* and the subsequent war, love arises in *Rāma* for *Sugrīva* and *Vibhīṣaṇa*.

The *ābhyāsikī* (*prīti*) in the place of the *sāmprayogikī* (*ratī*) is as follows:

Like a clever wife, by constant service, the sport of hunting conquered that king, who, in his growing passion, had forgotten all his other duties, and rested his burden on his ministers. (95)

Here -

'The attachment lying beyond (expression through) words, marked by repeated practice, to activities such as hunting, is described as ābhyāsikī (habitual).'

This definition applies here.

The *ābhimānikī* type is as follows:

If this battle is to be with the kings of the solar dynasty - who, from the time of the great *Vaivasvata Manu*, have guarded *Indra* from fear and lighted the fire of their *kṣatriya* valour for destroying the arrogant (demons), - then this my bow, whose string has been consecrated *«nirājitajyam»* by the shower of fierce rays from their glinting weapons, is indeed blessed. (96)

Here, having found an adversary after his heart, *Kuśa*, who enters after *Lava* (into the scene), is happy.

Among the *vaiśayikī* varieties, in *śabda* it is as follows:

The flutes, sounding sweet at daybreak (lit. the end of night) - resting on the hurt lips of the young wives of the wandering singers, and drawing their soft breaths, their holes covered and released by swift fingers in old songs - are being drunk drowsily with their ears by the *Sindhu* folk *«lāvanyaiḥ»*. (97)

स्पर्शे यथा -

प्रशान्तधर्माभिभवः शनैर्विवान् विलासिनीभ्यः परिमृष्टपङ्कजः ।
ददौ भुजालम्बमिवात्तशीकरस्तरङ्गमालान्तर्गोचरोऽनिलः ॥ (९८)

रूपे यथा -

अयमभिनवमेघश्यामलोत्तुङ्गसानु-
र्मदमुदितमयूरीबद्धविश्रब्धनृत्यः^१ ।
शकुनिशबल^२नीडानोकहस्निग्धवर्ष्मा
वितरति बृहदश्मा पर्वतः प्रीतिमक्षणोः ॥ (९९)

रसे यथा -

इक्षुदण्डस्य मण्डस्य दध्नः पिष्टघृतस्य^१ च ।
^२वराहस्य च मांसस्य सोऽयं गच्छति फाल्गुनः ॥ (१००)

गन्धे यथा -

कपोलकण्डूः करिभिर्विनेतुं विघट्टितानां सरलद्रुमाणाम् ।
यत्र स्नुतक्षीरतया प्रसूतः सानूनि गन्धः सुरभीकरोति ॥ (१०१)

उपलक्षणञ्चैतत् ।

तेनोत्साहस्य युद्धदानदयावीरादयः, क्रोधस्य^१ भाममन्यूत्रासादयः, हासस्य स्मितहसितविहसितादयः,
प्रसुप्तप्रलयमत्यादीनां स्वप्नमरणशमादयो भेदा जायन्ते ।

तत्र यद्यपि 'अजित्वा सार्णवामुर्वीम्' इत्यनेन युद्धवीरः, 'अनिष्ट्वा विविधैर्मखैः' इत्यनेन दानवीरः,
'अदत्त्वा चार्थमर्थिभ्यः' इत्यनेन दयावीरश्चोत्साहरूपेण रसनिष्पत्तौ वर्णितः,^२ तथाप्येकशोऽप्येते^३ रसनिष्पत्त्यै
प्रभवन्तीति प्रदर्श्यन्ते ॥

(३) वीरविशेषाः

तेषु युद्धवीरो यथा -

एतां पश्य पुरस्तटीमिह किल क्रीडाकिरातो हरः
कोदण्डेन किरीटिना सरभसं चूडान्तरे ताडितः ।
इत्याकर्ण्य कथाद्भुतं हिमनिधावद्रौ सुभद्रापते-
र्मन्दं मन्दमकारि येन निजयोर्दोर्दण्डयोर्मण्डनम् ॥ (१०२)

In *sparsā* it is as follows:

Subduing the onslaught of the sun's heat, blowing gently, stroking the lotuses, and carrying cool drops of water, the wind seen in rings of ripples, as if gave a supporting arm to the fair women. (98)

In *rūpa* it is as follows:

With its tall peaks darkened by fresh clouds, with the carefree dancing begun by peacocks wild with intoxication, with its body cooled by trees which are colourful with nesting birds, with its immense rocks, this mountain gives pleasure to the eyes. (99)

In *rasa* it is as follows:

This *Phālguna* - the month of sugar-cane liquor, of curds mixed with ghee, of pig's meat - is on its way out. (100)

In *gandha* it is as follows:

(That mountain) where, to relieve their itching temples the elephants rub them against the *sarala* trees, making the sap drip from their bark, and the fragrance pervade its slopes. (101)

This is only a sample (of the variety in love).

Varieties such as *yuddha-vīra*, *dāna-vīra*, *dayā-vīra* of *utsāha*; *bhāma*, *manyu*, *utprāsa* of *krodha*; *smita*, *hasita*, *vihasita* of *hāsa*; *svapna*, *marāṇa* and *śama* of *prasuptam*, *pralaya* and *mati*, (respectively), are all there to be explored.

In illustrating *rasanīṣpatti* in the form of *utsāha* [ex.67], even though each of the three types of *vīra* - *yuddhavīra* in 'before conquering the earth rimmed by the ocean', *dānavīra* in 'before performing various sacrifices', and *dayāvīra* in 'before giving wealth to the needy' - has been presented already, they will be illustrated individually, as each one of them is capable of being manifested as *rasa*.

(3) *Vīra* Varieties

Amongst them *yuddha-vīra* (warrior) is as follows:

'Look at this slope before you. Here indeed *Śiva*, playfully disguised as a hunter, was hit hard on his head by *Arjuna* with the bow.' Hearing this wonderful story of *Arjuna* (lit. *Subhadra's* husband), on the snowy mountain, by him (lit. by whom) his staff-like arms were carefully *mandam mandam* adorned [with armour]. (102)

दानवीरो यथा -

दधिक्षीरघृताम्भोधिव्यञ्जनस्पृहणीयया ।

महादानोत्सवे यस्य हन्तकारायितं भुवा ॥ (१०३)

दयावीरो यथा -

स त्वं मदीयेन शरीरवृत्तिं देहेन निर्वर्तयितुं यतस्व ।

दिनावसानोत्सुकबालवत्सा विमुच्यतां धेनुरियं महर्षेः ॥ (१०४)

(४) क्रोधविशेषाः

क्रोधस्य यद्यपि ^१भामादयो ^२विशेषाश्चतुर्विंशतिः संभवन्ति, तथापि ललिताललितोभयभेदेन रूपेण क्रमेण सर्वसंग्रहात् तत्र त्रय एव प्रकाराः प्रदर्श्यन्ते ॥

तेषु स्त्रीणां ललितकोपो^१ भामो यथा -

भ्रूभेदिभिः प्रकम्पौष्ठैर्ललिताङ्गुलितर्जनैः ।

यत्र कोपैः कृताः स्त्रीणां संप्रसादार्थिनः प्रियाः ॥ (१०५)

प्रियापराधजन्मा दुःखोत्पीडो मन्युर्यथा -

^१धनुओवप्पणवल्लरिविरइअकण्णावअंसदुप्पेच्छे ।

वाहगरुइ णिसम्मइ वाहीएअ^२ बहुमुहे दिट्ठी ॥ (१०६)

[धनु^३धन्वपनवल्लरीविरचितकर्णावतंसदुष्प्रेक्ष्ये ।

वाष्पगुर्वी निशम्यते^४ बाध्या^५ वधूमुखे दृष्टिः ॥]

ननु इयमीर्ष्या कस्मान्न भवति । नात्र मानदानामर्षमात्रविवक्षा, अपि तु तज्जनितो दुःखातिशय इति ॥

प्रियादिषु व्याजनिन्दोत्प्रासो यथा -

पहवन्ति व्विअ पुरिसा महिलाणं किं खु^१ सुहअ विदिओसि^२ ।

अणुअलुलिआए^३ को दोसो आहिजाईए ॥ (१०७)

[प्रभवन्त्येव पुरुषा महिलानां किं खलु सुभग विदितोऽसि^४ ।

अनुरागलुलितायाः^५ को दोष आभिजात्यायाः ॥]

Dāna-vīra (munificent lord) is as follows:

[That king] in whose magnificent festival of giving, the earth herself, desirable, brimming with oceans of curds, milk and butter, became the object of exclamations of pity. (103)

Dayā-vīra (compassionate hero) is as follows:

[*Dilīpa* to the lion -] So try to appease your hunger with my body. Please free this cow of the great sage - her young calf must be eagerly awaiting the evening. (104)

(4) *Krodha* Varieties

Even though twenty-four varieties of *krodha* are possible, viz. *bhāma* etc., since they can all be classed as *lalita* (delicate), *alalita* (harsh) or *ubhaya* (both), only three types are being illustrated here.

Of those, the delicate anger, *bhāma*, in women is as follows:

Where (in that city), by the show of anger in the knitting of brows, quivering of lips and raising of delicate fingers in threatening gestures practised by the women, their lovers were made supplicants for favour. (105)

Manyu or the mass of pain caused by a fault of the lover is as follows: (*Prākṛta*)

In the face of the wife, not fit to be seen, with ear-rings made of flowers from dryland creepers, are noticed hurt eyes, big with tears. (106)

Objection - How is this not jealousy? Answer-Here, not merely the inability [of the woman] to bear the regard and gift [given to another] is intended, but the great pain suffered on account of it.

The *utprāsa* (derision) involving veiled censure of the beloved, is as follows: (*Prākṛta*)

O friend! Men are indeed the lords of women. Are you aware of it? Then what is the fault of that noble girl who is agitated on account of love? (107)

(५) हासविशेषाः

हासस्य यद्यप्युपहासादयो भेदाः संभवन्ति तथापि विहसितेन तेषां संग्रहादीष्वनूनाधिकमिति त्रयस्तद्भेदा उदाह्रियन्ते ।

तत्रेषद्धसितं स्मितं यथा -

पुष्पं प्रवालोलोपहितं यदि स्यान्मुक्ताफलं वा स्फुटविद्रुमस्थम् ।
ततोऽनुकुर्याद्विशदस्य तस्यास्ताम्रौष्ठपर्यस्तरुचः स्मितस्य ॥ (१०८)

दृष्टदशनकान्तिं हसितं यथा -

तिमिरनिरुद्धभीमरजनीमुखचन्द्रिकया
गणपति^१ताण्डवाभिनयदर्शनदीपिकया ।
अभिभवसि त्वमद्य शशिनः श्रियमुत्कटया^२
दशनमयूखमञ्जरितया हसितप्रभया ॥ (१०९)

तदेव सविशेषं विहसितं यथा -

च्युतामिन्दोर्लोखां रतिकलहभग्नञ्च वलयं
द्वयं चक्रीकृत्य प्रहसितमुखी शैलतनया ।
अवोचद् यं पश्येत्यवतु स शिवः सा च गिरिजा
स च क्रीडाचन्द्रो दशनकिरणापूरिततनुः ॥ (११०)

(६) सुप्तमूर्च्छामतिविशेषाः

सुप्तविशेषः स्वप्नो यथा -

जाने कोपपराङ्मुखी प्रियतमा स्वप्नेऽद्य दृष्टा मया
मा मां^१ संस्पृश पाणिनेति रुदती गन्तुं प्रवृत्ता पुरः ।
नो यावत्परिरभ्य चाटुकशतैराश्वासयामि क्षणं^२
भ्रातस्तावदहं शठेन विधिना निद्रादरिद्रीकृतः ॥ (१११)

मूर्च्छाविशेषो मरणं यथा -

क्षणमात्रसखीं सुजातयोः स्तनयोस्तामवलोक्य विह्वला ।
निमिमिल नरेन्द्रसुन्दरी हतचन्द्रा तमसेव शर्वरी ॥ (११२)

(5) *Hāsa* Varieties

Although varieties of *hāsa* such as *upahāsa* are possible, since all these come under *vihasita*, only three kinds, involving a little less or more (of mirth), are illustrated.

Of them, *smitam* (smile), expressing slight mirth, is as follows:

If a flower were laid on a fresh leaf, or a pearl were to rest on a spotless coral, then that could imitate the clear smile lighting up her red lips. (108)

That in which the gleam of teeth is visible, called *hasitam*, is as follows:

Watching the portrayal of *Gaṇapati*'s dance, with the lustre of excessive laughter, sparkling with the rays from your white teeth, (that is fit to be) the moonlight on the face of the dreadful night shrouded by darkness, (that is serving as) the flaming torch lighting up the show, you are defeating the moon in glory today. (109)

The same (*hasitam*), more open, called *vihasitam*, is as follows:

Putting together the crescent moon which had fallen (from his head) and a piece of her bangle which had broken in their love scuffle, in a circle, He to whom the laughing daughter of the mountain said 'Look!'-may that *Śiva*, that daughter of the mountain and that play-moon, its form filled by the rays of their teeth, protect (all). (110)

(6) *Suptam*, *Pralaya/Mūrcchā*, and *Matī* Varieties

The *svapna* (dream) type of sleep *«suptam»* is as follows:

O Brother! I recall, in dream today my beloved was seen, with her face turned away in anger. Weeping with the words 'Don't, don't touch me with your hand', she took a step to go. No sooner had I embraced her and begun to soothe her with a hundred pleasing words, than that villain Fate robbed me of sleep. (111)

The *maraṇam* (death) type of unconsciousness *«mūrcchā»* is as follows:

Glimpsing that [death giving garland which fell], a friend for a moment to her shapely breasts, defence-less, that beautiful queen closed her eyes for ever, like the night robbed of its moon by the eclipse. (112)

मतिविशेषः शमो यथा -

यदासीदज्ञानं स्मरतिमिरसंस्कारजनितं
तदा दृष्टं नारीमयमिदमशेषं जगदपि ।
इदानीमस्माकं पटुतरविवेकाञ्जनजुषां
समीभूता दृष्टिस्त्रिभुवनमपि ब्रह्म मनुते ॥ (११३)
एवमन्येऽपि विज्ञेया रसभावादिसंश्रयाः । १६७ कख
विशेषाः

१२. परिपोषोदाहरणम्

प्राप्तकालोऽथ परिपोषो^१ निगद्यते ॥ १६७ ॥

(१) आश्रयः

तत्राश्रयस्त्रिधा - पुमान् स्त्री तिर्यगादयः ॥

तेषु पुमान् यथा -

आश्चर्यमुत्पलदृशो वदनामलेन्दु-
सांनिध्यतो मम मुहुर्जडिमानमेत्य ।
जात्येन^१ चन्द्रमणिनेव महीधरस्य
संधार्यते द्रवमयो मनसा विकारः ॥ (११४)

स्त्री यथा -

तेनाथ नाथ दुरुदाहरणातपेन
सौम्यापि नाम परुषत्वमभिप्रपन्ना ।
जज्वाल तीक्ष्णविशदाः सहसोद्गिरन्ती
वागर्च्चिषस्तपनकान्तशिलेव सीता ॥ (११५)

तिर्यगादिषु यथा -

उत्कूजति श्वसिति मुह्यति याति तीरं
तीरात् तरुं तरुतलात् पुनरेव वापीम् ।
वाप्यां न रुज्यति न चात्ति मृणालखण्डं
चक्रः क्षपासु विरहे खलु चक्रवाक्याः ॥ (११६)

The *śama* (equanimity) type of reflection *mati* is as follows:

As long as the ignorance born of the blindness of eros lasted, this whole world seemed to be full of women. Now made even, with the collyrium of superior discrimination, our eyes perceive all the three worlds as *brahma*.
(113)

167abc. In the same way, knowledge of other varieties of each *rasa* and *bhāva* must be gained.

12. *Parīpoṣa* Illustrated

167cd. Its turn having come, now *parīpoṣa* will be explained.

(1) *Āśraya*

Here the *āśraya* (the character in whom emotion is presented) is of three kinds - man, woman and lesser creature.

Of them, man is as follows:

It is strange how, in the presence of the spotless moon of the blue-lotus-eyed one's face, my heart at once becomes bereft of life (volition) and, like a genuine moonstone on the mountain, undergoes the transformation of melting.
(114)

Woman is as follows:

Then, my Lord, incensed by those vile words, even that serene *Śītā* assumed a harshness and, bursting out with sharp clear words emitting sparks of fire, she blazed like the *sūryakānta* stone.
(115)

In lesser creatures it is as follows:

The poor *cakravāka* coos shrilly, sighs, faints, flies to the bank, thence to the tree, from the tree again to the pond; but he does not feel happy in the pond, nor does he eat the lotus fibre, in the nights, parted from his mate.
(116)

(२) विषयः

विषयस्त्रिधा - चेतनस्तिर्यगचेतनश्च ॥

तेषु चेतनो यथा -

इयं सा लोलाक्षी त्रिभुवनललामैकवसतिः
स चायं दुष्टात्मा स्वसुरपकृतं येन मम तत्।
इतस्तीव्रः कामो गुरुरयमितः क्रोधदहनः
कृतो वेषश्चायं कथमिदमिति भ्राम्यति मनः ॥ (११७)

तिर्यग् यथा -

आयाते दयिते मरुस्थलभुवां संचिन्त्य दुर्लङ्घ्यतां
गेहिन्या परितोषबाष्पतरलामासज्य दृष्टिं मुखे।
दत्त्वा पीलुशमीकरीरकवलान् स्वेनाञ्जलेनादरा-
दुन्मृष्टं करभस्य केसरसटाभाराग्रलग्नं रजः ॥ (११८)

अचेतनो यथा -

क्षिप्तं पुरो न जगृहे मुहुरिक्षुकाण्डं
नापेक्षते स्म निकटोपगतां करेणुम्।
सस्मार वारणपतिः परिमीलिताक्ष-
मिच्छाविहारवनवासमहोत्सवानाम् ॥ (११९)

(३) आलम्बनविभावः - (क) ज्ञानम्

ज्ञानं त्रिधा - दृष्टं श्रुतमनुमानजञ्च ॥

तेषु दृष्टं यथा -

सरसिजमनुविद्धं शैवलेनापि रम्यं
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति।
इयमधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥ (१२०)

श्रुतं यथा -

(2) *Viṣaya*

The *viṣaya* (object of emotion) is of three kinds, *cetana* (conscious person), *tiryag* (lower creature), *acetana* (non-living thing).

Of them, *cetana* is as follows:

This is that swift-eyed one (*Sītā*), the abode of all the beauty in the three worlds; and this is that bad soul (*Rāma*) by whom my sister was harmed. Here intense desire and here the great blaze of anger. And this guise [of the sage] has been donned [by me]. My mind is perplexed- 'How can this be?' (117)

Tiryag is as follows:

On her dear one's return [from travels], visualising the ordeal of crossing desert lands, the wife cast a glance on his face, swaying with tears of complete happiness. Giving mouthfuls of *pīlu*, *śamī* and *karīra* to the camel [who had travelled with him], she caringly rubbed away the dust clinging to the matted hair of his mane with the edge of her own dress. (118)

Acetana is as follows:

The great elephant did not pick up the pieces of sugarcane tossed before him; nor did he look at the elephant cow who had approached. With his eyes closed he was brooding on the great celebration of his life in the forest, where he used to wander as he wished. (119)

(3) *Ālambana-vibhāva* - (a) *Jñānam*

Jñānam (acquaintance with the emotion/object of emotion) is in three ways - through perception, through report, through guess/premonition.

Of them, *jñānam* through perception is as follows:

A lotus, even though covered with moss, is charming; the spot, though dark, heightens the beauty of the Moon; this girl of slight frame is more lovely with her bark-cloth; to sweet forms, what, indeed, is not an embellishment? (120)

That through report is as follows:

किं रूपं स्फुटमेव सा शशिमुखी धत्ते तदत्यद्भुतं
 मामुत्साहयितुं परापकरणे चित्तं किमस्मत्स्वसुः ।
 इत्यन्तर्विकसद्वितर्कविधुरं चेतस्तथा वर्तते
 स्वल्पोऽप्येष मम प्रयाति पुरतः पन्था यथा दीर्घताम् ॥ (१२१)

अनुमानजं यथा -

शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य ।
 अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ॥ (१२२)

(ख) संस्कारः

संस्कारस्त्रिधा - आदृतः पटुरभ्यस्तश्चेति ॥

तत्र आश्रयगुणेनादरप्रत्ययादुत्पन्न आदृतो यथा -

कन्यारत्नमयोनिजन्म भवतामास्ते वयञ्चार्थिनो
 रत्नं यत् क्वचिदस्ति तत्परिणमत्यस्मासु शक्रादपि ।
 कन्यायाश्च परार्थतैव हि मता तस्याः प्रदानादहं
 बन्धुर्वो भविता पुलस्त्यपुलहप्रष्टाश्च संबन्धिनः ॥ (१२३)

विषयगुणेन पटुप्रत्ययादुत्पन्नः पटुर्यथा -

उत्पत्तिर्देवयजनाद् ब्रह्मवादी नृपः पिता ।
 सुप्रसन्नोज्ज्वला मूर्तिरस्याः स्नेहं करोति मे ॥ (१२४)

ज्ञानपौनःपुन्येनाभ्यासप्रत्ययादुत्पन्नोऽभ्यस्तः । स यथा -

भूयो भूयः सविधनगरीरथ्यया पर्यटन्तं
 दृष्ट्वा दृष्ट्वा भवनवलभीतुङ्गवातायनस्था ।
 साक्षात्कामं नवमिव रतिमालिनी माधवं यद्
 गाढोत्कण्ठालुलितलुलितैरङ्गकैस्ताम्यतीति ॥ (१२५)

‘Does that moon-visaged [*Sītā*] really possess that extraordinary beauty? Or is my sister’s intention set on urging me to remove a rival?’- agitated by these conflicting thoughts arising in it, my mind is in such a state that even this small road (to *Pañcavaṭī*) that lies before me appears to be very long. (121)

That through guess is as follows:

Peaceful is this site of the hermitage, and (yet) my arm throbs; whence can there be any fruition for it ? Or rather things destined to happen find ingress everywhere. (122)

(b) *Samskāra*

Samskāra (fashioning/building up the emotion) is threefold - *ādrta*, *paṭu* and *abhyasta*.

Of them, *ādrta* (*saṃskāra*), from the assurance of the *āśraya*’s excellence, is as follows:

Your daughter is a gem among girls, who is not born of a human source; and we are the seekers. Wherever a gem may be, it finally reaches us, even overlooking *Indra*. And a girl is meant for somebody else. By her being given to me, I will become your kinsman; and men whose forefathers were *Pulastya* and *Pulaha* will become your connections. (123)

Paṭu (*saṃskāra*), from the keenness of intent, inspired by the *viṣaya*’s excellence is as follows:

Her birth is from the gods’ sacrifice; her father, the king (*Janaka*) expounds *brahma*; and her bright, happy form generates love in me. (124)

Abhyasta (*saṃskāra*) results from the confirmation by practice, through repeated acquaintance. That is as follows:

Seated on the high window of the upper room of the mansion, looking again and again at *Mādhava* strolling up and down the city street below, verily like a new *Madana* (Kāma), that *Rati*, *Mālatī*, is tormented by limbs trembling in extreme desire, we hear. (125)

अत्र यद्यपि विषयगुणात् पटुः, आश्रयगुणाच्च ^१आदृतोऽपि प्रत्ययः पटुमादृतं^२ संस्कारं प्रसूते^३ तथाप्यभ्यासात् पटीयानादृततमं^४श्च जायमानोऽभ्यस्त इत्युच्यते ॥

(४) उद्दीपनविभावाः

उद्दीपनविभावेषु माल्यवस्त्रविभूषणादयो माल्यादयः ॥

तेषु माल्यं यथा -

अशोकनिर्भर्त्सितपद्मरागमाकृष्टहेमद्युतिकर्णिकारम् ।
मुक्ताकलापीकृतसिन्धुवारं वसन्तपुष्पाभरणं वहन्ती ॥ (१२६)

वस्त्रं यथा -

आवर्जिता किञ्चिदिव स्तनाभ्यां वासो वसाना तरुणार्करागम् ।
सुजातपुष्पस्तबकावनम्रा संचारिणी पल्लविनी लतेव ॥ (१२७)

विभूषणं यथा -

कण्ठस्य तस्याः स्तनबन्धुरस्य मुक्ताकलापस्य च निस्तलस्य ।
अन्योन्यशोभाजननाद् बभूव साधारणो भूषणभूष्यभावः ॥ (१२८)

ऋतुवयोमदादय ऋत्वादयः ।

तेषु ऋतुर्यथा -

इदमसुलभवस्तुप्रार्थनादुर्निवारं
प्रथममपि मनो मे पञ्चबाणः क्षिणोति ।
किमुत मलयवातोन्मूलितापाण्डुपत्रै-
रुपवनसहकारैर्दर्शितेष्वङ्कुरेषु ॥ (१२९)

वयो यथा -

मा मूमुहत् खलु भवन्तमनन्यजन्मा
मा ते मलीमसविकारघना मतिर्भूत् ।
इत्यादि नन्विह निरर्थकमेव यस्मात्
कामश्च जृम्भितगुणो नवयौवनञ्च ॥ (१३०)

Here, because of the *viṣaya*'s excellence and the *āśraya*'s excellence the intention/faith *pratyaya* is keen and firmly established, and it starts the building up *saṃskāra* (of the *rasa*) well; even then, it is with repetition that it becomes more keen and firm, and this is called *abhyasta* (*saṃskāra*).

(4) *Uddīpana-vibhāvas*

Among the *uddīpana-vibhāvas*, '*mālya* etc.' means garlands, attire, ornaments etc.

Of them *mālyam* (garlands) is as follows:

Wearing ornaments gifted by the blooming spring, of *aśoka* sprigs mocking rubies, *karnikāra* blossoms drawing in the lustre of gold, and *sindhuvāra* buds stringing together pearls, she... (126)

Vastram (attire) is as follows:

...stooping a trifle because of her breasts, and wearing robes of the hue of dawn, (she) looked like a wandering green creeper bending with bunches of blossoming flowers. (127)

Vibhūṣaṇam (ornament) is as follows:

Her neck, gracefully curved above her breasts, and the round string of pearls, enhancing each other's beauty, shared the roles of ornament and the adorned. (128)

The season, youth, intoxication etc. are referred to as *ṛtvādi*.

Of them *ṛtu* (season) is as follows:

Madana (lit. five-arrowed) is already agonising this my heart which cannot turn away from seeking the unattainable object (the beloved). What will happen when the mango trees of the garden, whose yellow leaves are now falling off with the *Malaya* breeze, start displaying new leaves? (129)

Vayas (youth) is as follows:

'Let not *Madana* (lit. whose birth was not from any other) delude you. Let not your mind be clouded by dark urges.' All this (advice) is useless here, because *Madana* has already stretched the string (of his bow), and new youth is there. (130)

मदो यथा -

तत्क्षणं विपरिवर्तितह्रियोर्नेष्यतोः शयनमिद्धरागयोः ।
सा बभूव वशवर्तिनी द्वयोः^१ शूलिनः सुवदना मदस्य च ॥ (१३१)

चन्दनस्नानधूपादयश्चन्दनादयः ॥

तेषु चन्दनं यथा -

चन्दनं विषधराश्रयः शशी वारुणी च विषमोदरावुभौ ।
तापयन्ति विरहे किमुच्यते मारयन्ति न यदेतदद्भुतम् ॥ (१३२)

स्नानं यथा -

आअंबलोअणाणं ओल्लंसुअपाअडोरुजहणाणं ।
अवरुणहमज्जिरीणं कए ण कामो धणुं वहइ ॥ (१३३)
[आताम्रलोचनानामाद्राशुकप्रकटोरुजघनानाम् ।
अपराहमज्जनशीलानां कृते न कामो धनुर्वहति ॥]

धूपो यथा -

स्नानार्द्रमुक्तेष्वनुधूपवासं विन्यस्तसायन्तनमल्लिकेषु ।
कामो वसन्तात्यय^२मन्दवीर्यः केशेषु लेभे बलमङ्गनानाम् ॥ (१३४)

चन्द्रोदयो घनध्वनिरुपकारस्मरणमित्याद्याश्चन्द्रोदयादयः ॥

तेषु चन्द्रोदयो यथा -

विलिम्पत्येतस्मिन्मलयजरसार्द्रेण^१ महसा
दिशां चक्रं^२ चन्द्रे सुकृतमथ तस्या मृगदृशः ।
दृशोर्बाष्पः पाणौ वदनमसवः कण्ठकुहरे
हृदि त्वं ह्रीः पृष्ठे वचसि च गुणा एव भवतः ॥ (१३५)

घनध्वनिर्यथा -

अज्ज मए तेण विणा अणुभूअसुहाइं अणिसं स्मरन्तीए ।
अहिणवमेहाणं रवो णिसामिओ वज्झपडहो व्व ॥ (१३६)
[अद्य मया तेन विनानुभूतसुखान्यनिशं स्मरन्त्या ।
अभिनवमेघानां रवो निशामितो वध्यपटह इव ॥]

Mada (intoxication) is as follows:

At once the beautiful faced (*Pārvatī*) came under the influence of both, *Śiva* <*Śūlin*> and intoxication - who had driven away her shyness, and with kindled love, wanted to lead her to the bed. (131)

'*Candana* etc.' includes *candana* (sandal anointment), *snānam* (bathing), *dhūpa* (incense) and so on.

Of them *candana* is as follows:

Sandal is the shelter of serpents; the moon and wine are both wombs of distress. In separation from the beloved, what to speak of the agony they cause; it is a wonder that they do not kill. (132)

Snānam is as follows: (*Prākṛta*)

Madana <*Kāma*> does not (need to) take up his bow for those women whose eyes are red, and whose thighs are revealed through their wet garments, as they bathe in the afternoon. (133)

Dhūpa is as follows:

In the tresses wet with bathing, loose, filled with the fragrance of incense, decked with the evening jasmines, *Madana* who had lost his vigour with the ending of spring, regained his strength. (134)

The word '*candrodayādayaḥ*' stands for rising of the moon, rumbling of the clouds, recalling a love response etc.

Of them *candrodaya* (rising of the moon) is as follows:

As the horizon was pervaded by the moon with his beams, cool as sandal, by that deer-eyed one her tears were bestowed in her eyes; her face on her hand; her life breath in the hollow of her throat; yourself in her heart; shyness behind her back; and your virtues in her speech. (135)

Ghanadhvani (rumbling of the clouds) is as follows: (*Prākṛta*)

Today, without him, as I keep remembering the joys experienced, the rumbling of the new clouds sounds like the execution drum to me. (136)

उपकारस्मरणं यथा -

तन्मे मनः क्षिपति यत् सरसप्रहार-
मालोक्य मामगणितस्खलदुत्तरीया ।
त्रस्तैकहायनकुरङ्गविलोलदृष्टि-
राशिलष्टवत्यमृतसंवलितैरिवाङ्गैः ॥ (१३७)

(५) अनुभावः

अनुभावे स्मरतिर्यथा -

खणमेतंपि ण फिट्ठइ अणुदिअहं दिण्णगरुअसंतावा ।
पच्छण्णपावसङ्के व्व सामली मज्झहिअआ हि ॥ (१३८)
[क्षणमात्रमपि न स्फुटत्यनुदिवसं दत्तगुरुकसंतापा ।
प्रच्छन्नपापशङ्केव श्यामली अस्मद्धृदया हि ॥]

वाञ्छतिर्यथा -

एमेअ अकअपुण्णा अप्पत्तमणोरहा विवज्जिस्सं ।
जणवाओ वि ण जाओ तेण समं हलिअउत्तेण ॥ (१३९)
[एवमेवाकृतपुण्याप्राप्तमनोरथा विपत्स्ये ।
जनवादोऽपि न जातस्तेन समं हलिकपुत्रेण ॥]

द्वेष्टिर्यथा -

गोत्तक्खलणं सुणिअ पिअदमे अज्ज मामि छणदिअहे ।
वज्झमहिसस्स मालव्व मण्डणं से ण पडिहाइ ॥ (१४०)
[गोत्रस्खलनं श्रुत्वा प्रियतमेऽद्य मातुलानि^१ क्षणदिवसे ।
वध्यमहिषस्य मालेव मण्डनमस्या न प्रतिभाति ॥]

प्रयतते यथा -

अनुगच्छन् मुनितनयां सहसा विनयेन वारितप्रसरः ।
स्वस्थानादचलन्नपि गत्वेव पुनः प्रतिनिवृत्तः ॥ (१४१)

अवैतिर्यथा -

चन्दसरिसं मुहं से सरिसो अमअस्स मुहरसो तिस्सा ।
सकचगाहरहसुज्जलचुम्बणअं कस्स सरिसं से ॥ (१४२)
[चन्द्रसदृशं मुखमस्याः सदृशोऽमृतस्य मुखरसस्तस्याः ।
सकचग्रहरभसोज्ज्वलचुम्बनं कस्य सदृशमस्याः^२ ॥]

Upakārasmarāṇa (recalling a love response) is as follows:

That is making my heart ache now - how, on seeing me [after a long separation], not minding her slipping upper cloth, with eyes darting like those of a frightened, year-old fawn, joyfully beating me, she embraced me with limbs which were as if soaked in nectar. (137)

(5) *Anubhāva*

In *anubhāva*, *smaratih* (thinking constantly of) is as follows: (*Prākṛta*)

She does not stop for a moment the great agony she gives me everyday. For, dark like the hidden guilt of sin, she owns my heart. (138)

Vāñchatih (wishing) is as follows: (*Prākṛta*)

Not having done any good deed, not having earned my desire, let me die - word too has not spread about me and the farmer's son. (139)

Dveṣṭih (hating) is as follows: (*Prākṛta*)

Aunt! Hearing the wrong name on her husband's lips, on this day of festivity, her adornment loses lustre, like the garland around the neck of the buffalo about to be slaughtered. (140)

Prayatate (intending) is as follows: (*Prākṛta*)

Wishing to follow the hermit's daughter, but with my course checked by decorum, I have, as it were, gone and come back (to my seat), though I did not move from it. (141)

Avaitih (speculating) is as follows: (*Prākṛta*)

Her face is like the moon; and the charm of her face is like nectar. What then, will the kiss had with her in a flash, holding her by her tresses, be like? (142)

मन्यते यथा -

^१परिवृष्टं दिआणिसं सइमण्डलिअकुसुमाउहं व्व अणङ्गं ।
विरहम्मि मणइ हरीणहे अणत्थपडिउत्थिअं^२ मिअङ्कं ॥ (१४३)
[^३परिवृत्तं दिवानिशं सति मण्डलितकुसुमायुधमिवानङ्गम् ।
विरहे मन्यते हरिनखे अनर्थपतितोत्थितं^४ मृगाङ्कम् ॥]

^५वक्तिर्यथा -

आलाओ मा दिज्जउ लोअविरुद्धो ति णाम काऊण ।
सम्मुहापडिए कोवेरिएवि दिट्ठि ण पाडेइ ॥ (१४४)
[आलापो मा दीयतां लोकविरुद्ध इति नाम कृत्वा ।
संमुखापतिते^६ कोपाहेऽपि दृष्टि न पातयति ॥]

चेष्टते यथा -

अज्ज मए गन्तव्वं घणान्धआरम्मि तस्स सुहअस्स ।
अज्जा णिमीलिअच्छी पअपडिवाडिं घरे कुणइ ॥ (१४५)
[अद्य मया गन्तव्यं घनान्धकारेऽपि तस्य सुभगस्य ।
आर्या निमीलिताक्षी पदपरिपाटीं गृहे कुरुते ॥]

(क) सञ्चारिणः

संचारिषु स्वेदरोमाञ्चवेपथवो यथा -

दिट्ठे जं पुलइज्जसि थरहरसि^१ पिअम्मि जं समासण्णे ।
तुह सम्भासणसेउल्लिफंसणे किं वि णिज्जिहिसि ॥ (१४६)
[दृष्टे यत्पुलकायसे थरहरायसे^२ प्रिये यत्समासन्ने ।
तव संभाषणस्वेदार्द्राकृतस्पर्शे^३ किमिति निर्जिहीषे ॥]

अश्रु यथा -

णअणब्भन्तरघोलन्तवाहभरमन्थराए दिट्ठीए ।
पुणरुत्तपेच्छणीए बालअ किं जं ण भणिओसि ॥ (१४७)
[नयनाभ्यन्तरघूर्णद्वाष्पभरमन्थरया दृष्ट्या ।
पुनरुक्तप्रेक्षणीयया बालक किं यत्र भणितोऽसि ॥]

Manyate (considering) is as follows: (*Prākṛta*)

In separation [from the beloved], when the day turns and it is night, the deer-marked (moon), having fallen into the dangerous claws of the lion and emerging from them (without the deer, spotless), seems to be *Madana* «*anaṅga*» with his flower bow arched. (143)

Vaktiḥ (speaking) is as follows: (*Prākṛta*)

‘One should not talk. It is against common practice.’- as if following this, she does not cast a glance at the one casting himself before her, even though he merits scolding. (144)

Ceṣṭate (preparing) is as follows: (*Prākṛta*)

Even if it is pitch dark I must go to meet my lover this evening - with this thought, the gentle lady closes her eyes and practises in her home (the art of) stepping (in the dark). (145)

(a) *Sañcārins*

Among *sañcārīs* (accompanying reactions), *sveda* (sweat), *romāñca* (thrill), and *vepathu* (trembling), are as follows: (*Prākṛta*)

You thrill at the sight of your lover, you tremble when he is near you. But on being addressed, on being touched, breaking into sweat, why do you shy away? (146)

Aśru (tears) is as follows: (*Prākṛta*)

(Foolish) boy! What has not been communicated to you by (her) glance, dimmed with rolling tears, which compels one to look again and again? (147)

हर्षो यथा -

सव्वस्सम्मि विदद्धे तहवि हु हिअअस्स णिब्बुदिज्जेव ।
जं तेण^१ णअरडाहे हत्थाहत्थि कुण्डो गहीओ ॥ (१४८)
[सर्वस्मिन्नपि दग्धे तथापि खलु हृदयस्य निर्वृतिरेव ।
यत्तेन^२ नगरदाहे हस्ताहस्ति कुण्डो गृहीतः ॥]

अमर्षो यथा -

कत्तो संपडइ महपि पिअसहि पिअसंगमो पदोसेवि ।
जंजिअइ^१ गहिअकरणिअरशिरी^२ चन्दचण्डालो ॥ (१४९)
[कुतः संपतति ममापि प्रियसखि प्रियसंगमः प्रदोषेऽपि ।
यज्जयति^३ गृहीतकरनिकरश्री^४श्चन्द्रचण्डालः ॥]

(ख) लीलादयः

लीलादिषु प्रियजनचेष्टानुकृतिर्लीला । यथा -

जं जं करेसि जं जं जप्पसि जं जं णिअच्छेसि ।
तं तमणु सिक्खरीए दीहो दिअहो ण संपडइ ॥ (१५०)
[यद्यत् करोषि यद्यज्जल्पसि यद्यन्निरीक्षसे^१ ।
तत्तदनुशिक्षिताया दीर्घो दिवसो न संपद्यते ॥]

नेत्रभ्रूवक्त्रकर्मणां विशेषेण लसनं विलासो यथा -

सभ्रूविलासमथ सोऽयमितीरयित्वा
सप्रत्यभिज्ञमिव मामवलोक्य तस्याः ।
अन्योन्यभावचतुरेण सखीजनेन
मुक्तास्तदा स्मितसुधामधुराः कटाक्षाः ॥ (१५१)

विभूषणादीनामनादरविन्यासो विच्छित्तिः । यथा -

अङ्गानि चन्दनरजःपरिधूसराणि
ताम्बूलरागसुभगो^१ऽधरपल्लवश्च ।
अच्छाञ्जने च नयने वसनं तनीयः
कान्तासु भूषणमिदं विभवश्च शेषः ॥ (१५२)

Harṣa (joy) is as follows: (*Prākṛta*)

Even though everything was burnt down, there was only fulfilment in the heart, as the pot [of water] was taken by him in [dowsing] the village fire, from [my own] hand. (148)

Amarṣa (hating) is as follows: (*Prākṛta*)

Dear friend! Where can meeting my dear one ever take place, even in the evening, as that rascal of a Moon, possessing the splendour of a multitude of rays, triumphs? (149)

(b) *Līlā* etc.

Among *līlā* etc., *līlā* (playing) or the imitation of the actions of the dear one is as follows:

All that you do, all that you say, all your glances - having learnt to repeat all that, she does not find the day to be too long. (150)

The arch beauty of movements of the eyes, brows and the face, *vilāsa*, is as follows:

With an arch of the eyebrow, indicating 'This is him', and giving me a look as if of recognition, her friends who seemed to share her thoughts, exchanged sly, sidelong glances which were sweet with the ambrosia of smiles. (151)

Vicchitti or wearing adornments with little attention is as follows:

The limbs fully dusted with sandal powder; the leaf-like lips made lovely by the red juice of betel leaves; the eyes lined with pure collyrium; and fine cloth; these constitute adornment in beautiful women. The rest is pomp. (152)

विभूषणादीनामस्थानविन्यासो^१ विभ्रमः । यथा -

चकार काचित् सितचन्दनाङ्गे
काञ्चीकलापं स्तनभारपृष्ठे ।
प्रियं प्रति प्रेषितचित्तवृत्ति-
र्नितम्बबिम्बे च बभार हारम् ॥ (१५३)

स्मितरुदितहसितादीनां^१ हर्षादेकीकरणं किलकिञ्चित् । यथा -

पाणिपल्लवविधूननमन्तःसीत्कृतानि^१ नयनार्धनिमेषाः ।
योषितां रहसि गद्गदवाचामस्त्रतामुपययुर्मदनस्य ॥ (१५४)

इष्टजनकथायां तद्भावभावनोत्थितविकारो मोट्टायितम् । यथा -

तव सा कथासु परिघट्टयति श्रवणं यदङ्गुलिमुखेन मुहुः ।
घनतां ध्रुवं नयति तेन भवद्गुणपूगपूरितमतृप्ततया ॥ (१५५)

केशस्तनाधरादिग्रहणाद् दुःखेऽपि सुखबुद्धिचेष्टा कुट्टमितम् । यथा -

ह्रीभरादवनतं परिरम्भे रागवानवदुजेष्ववकृष्य ।
अर्पितोष्ठदलमाननपद्मं योषितो मुकुलिताक्षमधासीत् ॥ (१५६)

अभीष्टप्राप्तावभिमानगर्वसंभावनानादरकृतो विकारो विव्वोकः । यथा -

निर्विभुज्य दशनच्छदं ततो वाचि भर्तुरवधीरणापरा ।
शैलराजतनया समीपगामाललाप विजयामहेतुकम् ॥ (१५७)

सुकुमारतया करचरणाङ्गन्यासो ललितम् । यथा -

गुरुतरकलनूपुरानुनादं सललितनर्तितवामपादपद्मा ।
इतरदनतिलोलमादधाना पदमथ मन्मथमन्थरं जगाम ॥ (१५८)

वक्तव्यसमयेऽपि वचसानभिभाष्य क्रियानुष्ठानं विहृतम् । यथा -

Vibhrama or the wearing of ornaments in the wrong places is as follows:

With her mind given to thoughts of her lover, she placed the girdle chain on her heavy breasts marked with white sandal, and on her round hip bore the necklace. (153)

Kilakiñcitam or smiling, crying and laughing, all at once, due to joy is as follows:

The fluttering of their hand leaves, the drawn in breaths, and the half closed [in laughter] eyes of the women with choked [with tears] words, became the weapons of *Madana* in secret. (154)

Mottāyitam, the transformation wrought by identification with accounts of the dear one, is as follows:

While hearing stories of you, by being constantly stirred with her fingertips, her ears which are already filled with heaps of your virtues, are surely being packed by the dissatisfied one. (155)

Kuṭṭamitam, the experience of joy even in the discomfort of being held by the hair, breast, lips etc., is as follows:

On being embraced, as the girl bent bashfully, the lover clutched her by the tresses on the nape of her neck, and drank from that face-lotus whose lip petals were offered and eyes were closed [in rapture]. (156)

Vivvoka or the transformation wrought by pride and arrogance on attaining the desired object, and the consequent disrespect, is as follows:

Then, curling her lip, determined to pay no attention to her husband's words, the daughter of the king of mountains began to converse inconsequentially with *Vijayā*, who was standing nearby. (157)

Lalitam is the placing of hands, feet and other limbs with extreme delicacy. It is as follows:

Followed by the big, sweet sounds of her ankle-bells, gracefully stepping with her left foot-lotus and lifting the other not so lively one, she went slowly under the influence of love. (158)

Even on an occasion demanding words, taking recourse to action rather than speech is *vihṛtam*. It is as follows:

पत्युः शिरश्चन्द्रकलामनेन स्पृशेति सख्या परिहासपूर्वम् ।
सा रञ्जयित्वा चरणौ कृताशीर्माल्येन तां निर्वचनं जघान ॥ (१५९)

बाल्यकौमारयौवनसाधारणो विहारविशेषः क्रीडितम् । यथा -

मन्दाकिनीसैकतवेदिकाभिः सा कन्दुकैः कृत्रिमपुत्रकैश्च ।
रेमे मुहुर्मध्यगता सखीनां क्रीडारसं निर्विशतीव बाल्ये ॥ (१६०)

क्रीडितमेव प्रियतमविषये केलिर्यथा -

व्यपोहितुं लोचनतो मुखानिलैरपारयन्तं किल पुष्पजं रजः ।
पयोधरेणोरसि काचिदुन्मनाः प्रियं जघानोन्नतपीवरस्तनी ॥ (१६१)

हेलादिषु रागतः सहसा प्रवृत्तिहेतुश्चित्तोल्लासो हेला । सा स्त्रियां यथा -

रेहइ पिअपरिरम्भणपसारिअं सुरअमन्दिरद्वारे ।
१हेलाहलहलिअं थोरत्थणहरं भुअलआजुअलम् ॥ (१६२)
[राजते प्रियपरिरम्भणप्रसारितं सुरतमन्दिरद्वारे ।
२हेलाहलहलायमानं स्थूलस्तनभरं भुजालतायुगलम् ॥]

सैव पुरुषे यथा -

उत्तिष्ठन्त्या रतान्ते भरमुरगपतौ पाणिनैकेन कृत्वा
धृत्वा चान्येन वासो विलुलितकबरीभारमंसे वहन्त्याः ।
भूयस्तत्कालकान्तिद्विगुणितसुरतप्रीतिना शौरिणा वः
शय्यामालिङ्ग्य नीतं वपुरलसलसद्बाहु लक्ष्म्याः पुनातु ॥ (१६३)

हेलैव सवचनविन्यासो हावः । स स्त्रियां यथा -

जइ ण छिवसि पुष्पवइं पुरदो ता कीस वारिओ ठासि ।
छित्तोसि चुलुचुल^१ धाविऊण एदेहिं मए हत्थेहिं ॥ (१६४)
[यदि न स्पृशसि पुष्पवतीं पुरतस्तत्किमिति वारितस्तिष्ठसि ।
स्पृष्टोऽसि चञ्चल^२ धावित्वा एतैर्मया हस्तैः ॥]

स एव पुरुषे यथा -

'Touch the crescent moon on your husband's head with this' - blessed jokingly in these words by the friend who had painted her feet, wordlessly she (*Pārvatī*) struck her with her garland. (159)

Krīḍitam is the unique enjoyment (playing) experienced by all in infancy, childhood and youth. It is as follows:

With platforms made with the sand of the *Mandākinī* river, with balls and with dolls, surrounded by her friends, in childhood she (*Pārvatī*) played again and again, as if she would steep herself in the delight of games. (160)

Krīḍitam itself becomes *keli* when carried on with the beloved. It is as follows:

Cross with her lover who couldn't blow away the pollen dust from her eyes with his breath, the woman of high bosom struck him on the chest with her breast. (161)

Among '*helā* etc.', the exuberance of the heart causing a sudden inclination towards dalliance is *helā*.

That, in women, is as follows: (*Prākṛta*)

The pair of arm-creepers spread out to embrace the loved one, beside the heavy bosom, trembling in a mood for dalliance, at the door to the temple of love-union, is beautiful. (162)

The same in men is as follows:

Rising from an amorous interlude, supporting herself with one hand on the lord of the serpents, and holding her robe with the other, with her ruffled locks on her shoulder, doubling his desire by the charm of her movements, as she is pulled down again with an embrace by *Viṣṇu* '*śauri*' - may that form of *Lakṣmī* with limp, glistening arms, protect you. (163)

Hāva is *helā* accompanied by words. In the woman it is as follows: (*Prākṛta*)

If you do not touch a menstruating woman, then being thus barred, why do you stand before me here? Wavering one! I have come running and have touched you with these hands of mine. (164)

The same in the man is as follows: (*Prākṛta*)

लोओ झूरइ^१ झूरउ वअणिज्जं होइ होउ तं णाम ।
 एहि णिमज्जसु पास्से पुप्फवइ ण एइ मे णिदा ॥ (१६५)
 [लोको निन्दति^२ निन्दतु वचनीयं भवति भवतु तत्राम ।
 एहि निमज्ज पार्श्वे पुष्पवति नैति मे निद्रा ॥]

आदिग्रहणाद्वावादयो गृह्यन्ते । तेषु भावः स्त्रियां यथा -

तावच्चिअ रइसमये महिलाणं विब्भमा विराअन्ति ।
 जाव ण कुवलअदलसच्छाहाइं मउलेन्ति णअणाइं ॥ (१६६)
 [तावदेव रतिसमये महिलानां विभ्रमा विराजन्ते ।
 यावन्न कुवलयदलसच्छायानि मुकुलयन्ति नयनानि ॥]

व्याजः पुंसो यथा -

अलिअपसुत्त विणिमीलिअच्छ देसु^१ सुहअ मज्झ ओआसम् ।
 गण्डपरिचुम्बणपुलइआङ्ग ण उण चिराइस्सम् ॥ (१६७)
 [अलीकप्रसुप्त विनिमीलिताक्ष देहि^२ सुभग मे अवकाशम् ।
 गण्डपरिचुम्बनपुलकिताङ्ग न पुनरपि चिरयिष्ये ॥]

विश्रम्भभाषणं स्त्रिया यथा -

जाओ सो वि विलच्छो मए वि हसिऊण गाढमुवऊढो ।
 पढमोपसरिअस्स णिअसणस्स गण्ठि विमग्गन्तो ॥ (१६८)
 [जातः सोऽपि विलक्षो मयापि हसित्वा गाढमुपगूढः ।
 प्रथममपसरितस्य निवसनस्य ग्रन्थि विमार्गयन् ॥]

चाटु स्त्रीपुंसयोर्यथा -

एक्कं पहरुव्विण्णं^१ हत्थं मुहमारुएण वीअन्तो ।
 सोवि हसन्तीए मए गहीदो दुवीएण कण्ठम्मि ॥ (१६९)
 [एकं प्रहारोद्विग्नं^२ हस्तं मुखमारुतेन बीजयन् ।
 सोऽपि हसन्त्या मया गृहीतो द्वितीयेन कण्ठे ॥]

प्रेमाभिसंधानं पुंसो यथा -

केलीगोत्तक्खलणे वरस्स पप्फुल्लइं दिहिं देहिं ।
 बहुवासअवासघरे बहुए वाहोल्लिआ दिट्ठी ॥ (१७०)
 [केलिगोत्रस्खलने वरस्य प्रफुल्लां धृतिं दधाति ।
 बहुवासकवासगृहे वध्वा बाष्पाद्रिता दृष्टिः ॥]

If the world is going to censure this let it; if this is open to reproach, let it be so. O menstruating one, come, sit by me. I cannot sleep. (165)

The use of the term *ādi* is to include *bhāva* etc.. Of those, *bhāva* in the woman is as follows: (*Prākṛta*)

At the time of love, the amorous gestures of women are displayed only as long as their eyes, lovely as blue lotuses, do not close. (166)

Vyāja (pretence) in the man is as follows: (*Prākṛta*)

[Wife to husband-] Dear one, closing your eyes in feigned sleep! Give me room. Your limbs thrill when I kiss your cheek! I will not ever be late again. (167)

Viśrambha-bhāṣaṇam (confiding) by the woman is as follows: (*Prākṛta*)

Searching for the knot in the dress which had already loosened, he became abashed; and I too laughed and closely hugged him. (168)

Cātu (pleasing) in the man and woman is as follows: (*Prākṛta*)

As he blew with his mouth to soothe my hand, smarting with the blow [I gave him], I laughingly clasped him around his neck with the other. (169)

The *abhisandhānam* (playful deceit) in love by the man is as follows: (*Prākṛta*)

In that house in which live many, when the bridegroom utters the wrong name in play, the bride's eyes, moist with tears [at first], are filled with content. (170)

परिहासः स्त्रिया यथा -

अइ दिअर किं ण पेच्छसि आआसं किं मुहा पलोएसि ।
जाआए बाहुमूलम्मि अद्धचन्दाणं पडिवाडिं ॥ (१७१)
[अयि देवर किं न प्रेक्षस आकाशं किं मुधा प्रलोकयसि ।
जायाया बाहुमूलेऽर्धचन्द्राणां परिपाटीम् ॥]

कुतूहलं पुंसो यथा -

असमत्तमण्डणच्चिअ वच्च घरं से सकोउहलस्स ।
वोलाविअहलहलस्सअ पुत्ति चित्ते ण लग्गिहिसि ॥ (१७२)
[असमाप्तमण्डनैव व्रज गृहं तस्य सकौतूहलस्य ।
व्यतिक्रान्तौत्सुक्यस्य^१ पुत्रि चित्ते न लगिष्यसि ॥]

चकितं स्त्रिया यथा -

^१णवलइआ पाकारे तुट्ठाए किदं किपि हलिअसोण्हाए ।
जं अज्जवि जुवइजणो घरे घरे सिक्खिदुं भमइ ॥ (१७३)
[^१नवलतिका प्राकारे तुष्टया कृतं किमपि हलिकस्नुषया ।
यदद्यापि युवतिजनो गृहे गृहे शिक्षितुं भ्रमति ॥]
हेला हावश्च भावश्च व्याजो विश्रम्भभाषणम् ।
चाटु प्रेमाभिसंधानं परिहासः कुतूहलम् ॥ १६८ ॥
चकितं चेति निर्दिष्टाश्चेष्टाः काश्चिद्विलासिनाम् ।
शेषाणां विप्रलम्भादौ रूपमाविर्भविष्यति ॥ १६९ ॥

१३. विप्रलम्भोदाहरणम्

तत्र नायकयोः प्रागसंगतयोः संगतयोश्च संगतवियुक्तयोर्वा मिथो दर्शनश्रवणाभ्यामवस्थिताभिमानजन्मा परस्परानुरागो वा अभिलषणीयालिङ्गनादीनामनवाप्तौ सत्यां समुपजायमानैस्तैस्तैरुत्कण्ठादिभिर्व्यभिचारिभावैर्मनोवाग्बुद्धिशरीरारम्भजन्मभिश्चानुभावैरनुबद्धः प्राप्तप्राप्यप्रकर्षावस्थो विप्रलम्भशृङ्गाराख्यां लभते । स चतुर्धा-पूर्वानुरागो मानः प्रवासः करुणश्च ॥

Parihāsa (mocking) by the woman is as follows: (*Prākṛta*)

O brother-in-law! Don't you see (it in) the sky? Why are you looking in vain at the ring of half moons at the roots of your wife's arms? (171)

Kutūhalam (eagerness) in the man is as follows: (*Prākṛta*)

Daughter! Without tarrying to finish your adornment enter the room where he eagerly awaits you. Once the eagerness passes, you will not stay in his heart. (172)

Cakitam (satisfaction) in the woman is as follows: (*Prākṛta*)

The farmer's daughter-in-law, pleased (in love), drew some creeper on the wall - so that even today young maidens from every house wander about to learn that. (173)

168. *Helā, hāva, bhāva, vyāja, viśrambha-bhāṣaṇam, cātu, premābhisandhānam, parihāsa, kutūhalam,*

169. *cakitam* - these are a few of the actions of people in love which have been demonstrated here. The shape of the others will be seen in [the discussion of] *vipralambha* etc..

13. *Vipralambha* Illustrated

The mutual love between the hero and heroine, (1) who have not been together yet, or (2) who are together or (3) who have been together and are now parted, born of the attachment from seeing and hearing [or hearing about] each other, when deprived of the desire for embracing etc., surrounded by suitable *vyabhicāri-bhāvas* like longing and by the *anubhāvas* consisting of the reactions of heart, speech, intellect and body, attains the required stage of development, earning the name *vipralambha-śṛṅgāra*. That is fourfold - *pūrvānūrāga, māna, pravāsa* and *karuṇa*.

(१) विप्रलम्भभेदाः

तेषु प्रागसंगतयोः पूर्वानुरागः पुरुषप्रकाण्डे यथा -

दूरं मुक्तालतया बिससितया विप्रलोभ्यमानो^१ मे।

हंस इव दर्शिताशो मानसजन्मा त्वया नीतः ॥ (१७४)

अत्र पुण्डरीकस्य महाश्वेतायां प्रागसंगतायां समुत्पन्नः संकल्पपरमणीयो अभिलाष-
स्तदनवाप्तावुक्तप्रकारेण प्रकृष्यमाणः, त्वया मे मानसजन्मा दूरं नीत इत्युत्तरकामावस्थया प्रकाश्यते ॥

स एव स्त्रीप्रकाण्डे यथा -

दुल्लहजणाणुराओ लज्जा गरुई परवसो अप्पा।

पिअसहि विसमं पेम्म मरणं सरणं णवरि एक्कम् ॥ (१७५)

[दुर्लभजनानुरागो लज्जा गुर्वी परवश आत्मा।

प्रियसखि विषमं प्रेम मरणं शरणं^२ केवलमेकम् ॥]

अत्रापि प्राग्वदेव सागरिकाया वत्सराजेऽनुरागः प्रकृष्यमाणो मरणं शरणमित्युत्तरयैव कामावस्थया
कथ्यते ॥

संगतयोर्मानः । स निर्हेतुर्यथा -

अत्थक्करूसणं खणपसिज्जणं अलिअवअणणिब्बन्धो।

उम्मच्छरसंतावो पुत्तअ पअवी सिणेहस्स ॥ (१७६)

[अकस्माद्रोषणं क्षणप्रसादनमलीकवचननिर्बन्धः।

उन्मत्सरसंतापः पुत्रक पदवी स्नेहस्य ॥]

अत्र प्रेमगतेः स्वभावकौटिल्याद्धेतुमन्तरेणोपजायमानो निर्हेतुरुच्यते ॥

स एव सहेतुर्यथा -

पडिउत्थिआ^१ ण जंपइ गहिआ विप्फुरइ चुम्बिआ रुसइ।

तुण्ह भुआ णवबहुआ कआवराहेण दइएण ॥ (१७७)

[प्रत्युत्थिता^२ न जल्पति गृहीता विस्फुरति चुम्बिता रुष्यति।

तूष्णींभूता नववधूः कृतापराधेन दयितेन ॥]

यद्यप्याङ्गिनादेर्मेति नेत्यादिभिः प्रतिषेधो न विद्यते तथापि तदर्थो अस्त्येवेति मानलक्षणं घटते ॥

(1) *Vipralambha* Types

Of them, *pūrvānurāga* (*vipralambha*) of the two who have not been together yet, experienced by the man, is as follows:

Just as the *Mānasa* [lake]-born swan, lured by a string of pearls possessing the whiteness of a lotus stalk, is led to far places, my *mānasa* (mind)-born (i.e. *Madana*, love), has been given hope, and lured far by you. (174)

Here, the desire born in *Puṇḍarīka* for *Mahāśvetā*, with whom he has not been together yet, charming in its creation, and as he cannot reach her, growing more intense in the manner described, is revealed in an advanced stage by his words, 'my love has been led a long way by you!'

The same, in the woman is as follows: (*Prākṛta*)

I love one who is beyond my reach. My shame is too great. I am not my own mistress. Dear friend, love is indeed unfair. Death is my only refuge. (175)

Here, as in the previous example, love is growing in intensity. *Sāgarikā*'s love for *Vatsarāja* is revealed in an advanced stage in the words, 'Death is the recourse'.

Māna (pique) is of the couple who have already been together. That occurring without reason *nirhetu* is as follows: (*Prākṛta*)

Sudden anger; appeasement in a moment; accusation of lying; the anguish arising from jealousy. Son! This is the way of love. (176)

Here, from the naturally crooked course of love, (*māna*) arising without any reason, is called *nirhetu*.

The same with reason *sahetu* is as follows: (*Prākṛta*)

As he rises to greet her, she does not speak. Clapsed, she struggles to free herself; when kissed, she flares up. The new bride has become silent as her husband has given offence. (177)

Although embracing etc. is not refused with protests of 'mā (Don't)' and 'na (No)' here, the idea is present, and so this example fits the *māna* definition.

संगतवियुक्तयोः प्रवासः । स नवानुरागो यथा -

प्रियमाधवे किमसि मय्यवत्सला

ननु सोऽहमेव यमनन्दयत्पुरा ।

^१[स्व]यमागृहीतकमनीयकङ्कण-

^२स्तव^३ मूर्तिमानिव महोत्सवः करः ॥ (१७८)

अत्र विवाहानन्तरमेव मालत्याः कपालकुण्डलयापहारात् माधवमालत्योरयं नवानुरागः प्रवास उच्यते ॥

स एव प्रौढानुरागो यथा -

त्वामालिख्य प्रणयकुपितां धातुरागैः शिलाया-

मात्मानं ते चरणपतितं यावदिच्छामि कर्तुम् ।

अस्त्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे

क्रूरस्तस्मिन्नपि न सहते संगमं नौ कृतान्तः ॥ (१७९)

अत्र प्राचीनप्रणयकोप^१प्रसादनादिभिरनुरागस्य प्रौढिरवगम्यते ॥

संगतयोरेवान्यतरव्यपाये करुणः । स स्त्रीव्यपाये पुरुषस्य यथा -

ध्रुवमस्मि शठः शुचिस्मिते कलितः कैतववत्सलस्त्वया ।

परलोकमसंनिवृत्तये यदनामन्त्र्य गतासि मामितः ॥ (१८०)

अत्रेन्दुमतीव्यपायादजस्य दुःखातिशयः करुण उच्यते ॥

स एव पुरुषव्यपाये स्त्रिया यथा -

हृदये वससीति मत्प्रियं यदवोचस्तदवैमि कैतवम् ।

उपचारपदं न चेदिदं त्वमनङ्गः कथमक्षता रतिः ॥ (१८१)

अत्रानङ्गविषये रतेः शोकप्रकर्षः^१ करुण इत्याख्यायते ॥

(२) विप्रलम्भाभासः

हीनपात्रादिषु चैतदाभासा भवन्ति ।

Pravāsa is suffered by the couple who have been together and have then been parted. That, when love is new, is as follows:

[*Mādhava*, searching for *Mālatī* -] To me, your dear *Mādhava*, why are you unkind? I am the same (*Mādhava*) whom your hand alone, donning the lovely marriage bracelet, delighted, as if it were the embodiment of that great occasion. (178)

Here, as *Mālatī* is abducted by *Kapālakunḍalā* immediately after marriage, this (parting) of *Mālatī* and *Mādhava* is called *navānurāga-pravāsa*.

The same (*pravāsa*) in older love is as follows:

[*Yakṣa* in *Meghadūtam* -] Sketching you in a mood of love-anger on the rock with mineral colours, just as I want to throw myself at your feet, my vision is blurred by the sudden rush of tears. Indeed hard-hearted fate does not bear our union even in that. (179)

Here, in (remembering) the soothing of love-anger long ago, the oldness of the love is suggested.

When, of the two who have been united, one dies, it is *karuṇa* (*vipralambha*).

On the loss of the woman, the state of the man is as follows:

O (*Indumatī*) of clear smile! I must surely be a wicked man, I have been judged to be a false lover by you. That is why, without calling me, you have gone to the other world, never to return. (180)

Here, *Aja's* excessive sorrow on the loss of *Indumatī* is called *karuṇa*.

On the death of the man, the same (*karuṇa*) in the woman is as follows:

'You live in my heart' - these words you spoke to please me, I know to be false. If that was not mere pretence, how is it that you have lost your body, and *Ratī* remains unharmed? (181)

Here, *Ratī's* mounting grief over *Madana* is called *karuṇa*.

(2) *Ābhāsa* of *Vipralambha*

In low characters etc. there are the *ābhāsas* (semblances) of this (*vipralambha*).

तत्र हीनपात्रेषु विप्रलम्भोदाहरणम्पुंसि ^१[पूर्वा]नुरागो यथा -

कअलीगब्भसरिच्छे ऊरू दट्ठूण हलिसोण्हाए ।
उल्ललइ णहरंजणं चंदिलस्स सेउल्लिअकरस्स ॥ (१८२)
[कदलीगर्भसदृक्षे ऊरू दृष्ट्वा हालिकस्नुषायाः ।
आर्द्राभवति नखरञ्जनं नापितस्य स्वेदार्द्रितकरस्य ॥]

अत्रैव स्त्रियां मानो यथा -

पढमघरिणीए समअं उअ पिण्डारे दरं कुणन्तम्मि ।
णवबहुआइ सरोसं सव्वच्चिअ वच्छआ मुक्का ॥ (१८३)
[प्रथमगृहिण्या समकं पश्य अभीरे भयं कुर्वति ।
नववध्वा सरोषं सर्वेऽपि च वत्सका मुक्ताः ॥]

तिर्यक्षु पक्षिणि प्रवासो यथा -

आपृच्छामि व्यथयति मनो दुर्बला वासरश्री-
रेह्यालिङ्ग क्षपय रजनीमेकिका चक्रवाकि ।
नान्यासक्तो न खलु कुपितो नानुरागच्युतो वा
दैवाधीनः सपदि भवतीमस्वतन्त्रस्त्यजामि ॥ (१८४)

अत्रैव करिणि करुणो यथा -

नान्तर्वर्तयति ध्वनत्सु जलदेष्वामन्द्रमुद्गर्जितं
नासन्नात् सरसः करोति कवलानावर्जितैः शैवलैः ।
दानज्यानिविषण्णमूकमधुपव्यासंगदीनाननो
नूनं प्राणसमावियोगविधुरः स्तम्बेरमस्ताम्यति ॥ (१८५)

१४. संभोगोदाहरणम्

अथ संभोगः । तत्र नायकयोः प्रागसंगतयोः संगतवियुक्तयोर्वा मिथः समागमे प्रागुत्पन्नस्तदानीन्तनो वा रत्याख्यः स्थायिभावोऽभिलषणीयालिङ्गनादीनामवाप्तौ सत्यां समुपजायमानैर्हर्षधृतिस्मृतिमति-
प्रभृतिभिर्व्यभिचारिभावैः संसृज्यमानः, ऋतूद्यानोपगमनजलक्रीडापर्वतोपदेशप्रसाधनगृहमधुपानेन्दूद-
यादिभिरुद्दीपनविभावैरुद्दीप्यमानः, सविभ्रमभ्रूकटाक्षविक्षेपालापसंभ्रमस्मितादिभिरनुभावैरभिव्यज्यमानः ।

There, amongst the low characters, (the semblance of) early love in the man is as follows: (*Prākṛta*)

Seeing the two thighs of the farmer's daughter-in-law, which are like the plantain trunk, the nail-trimmers of the barber whose hands are wet with perspiration, are becoming moist. (182)

In the same (type of characters, the semblance of) pique in the woman is as follows: (*Prākṛta*)

Look! On the cowherd's showing fear before his first wife, the new bride, in a fit of temper, has set free all the calves. (183)

Among lower creatures, (the semblance of) *pravāsa* in the bird is as follows:

O *cakravākī*! I take leave of you. The fading daylight is paining the heart. Come, hug me. You have to spend the night alone. It is not that I have become attached to somebody else; nor am I angry with you; nor is it that my love for you is gone. In the hands of fate, I am not a free creature, I have to leave you at once. (184)

Again (among lower creatures, the semblance of) *karuṇa* in the elephant, is as follows:

Even when the clouds are rumbling deeply, the elephant does not alternate with loud trumpeting; he does not fetch and partake of the moss from the pond near by; his face is sad in sympathy with the bees who have been silenced by their sorrow over the drying up of his ichor. Parted from his beloved who was his very life, he is suffering. (185)

14. *Sambhoga* Illustrated

Now for *sambhoga*. When there is a meeting of the hero and the heroine, who have not been together before or who have been together and have been parted, the main emotion, love, which is already there or has just arisen, being gratified by the desired embrace etc., is joined by the rising transient feelings of joy, contentment, recollection etc.

And kindled by the aiding circumstances such as the season, visiting the garden, sporting in the water, tour around a hill, adornment room, drinking wine, watching the moon rise etc., it is expressed in reactions such as lively movements of eyebrows, throwing of side glances, talking, hurried movement, smile etc..

ईप्सितमासादयन्, जिहासितं वा जिहानः, प्राप्तप्राप्यप्रकर्षारम्भः संभोगशृङ्गाराख्यां लभते ।
स चतुर्धा - प्रथमानुरागानन्तरः, मानानन्तरः, प्रवासानन्तरः, करुणानन्तर इति ॥

(१) संभोगभेदाः

तेषु प्रथमानुरागानन्तरो यथा -

पाणिगगहणे च्विअ पब्बईए णाअं सहीहिं सोहग्गम् ।
पशुपइणा वासुइकंकणम्मि ओसारिए दूरम् ॥ (१८६)
[पाणिग्रहण एव पार्वत्या ज्ञातं सखीभिः सौभाग्यम् ।
पशुपतिना वासुकिकङ्कणेऽपसारिते दूरम् ॥]

मानानन्तरो यथा -

उव्वहइ दइअगहिआहरोट्टुखिज्जन्तरोसपडिराअम् ।
पाणोसरन्तमइरं चसअं व णिअं मुहं बाला ॥ (१८७)
[उद्वहति दयितगृहीताधरोष्ठक्षीयमाणरोषप्रतिरागम् ।
पानापसरन्मदिरं चषकमिव निजं मुखं बाला ॥]

प्रवासानन्तरो यथा -

मङ्गलवलअं जीअणं विअ रक्खिअं जं पउत्थवइआइ ।
पत्तपिअदंसणूससिअबाहुलदिआइं तं भिण्णम् ॥ (१८८)
[मङ्गलवलयं जीवनमिव रक्षितं यत् प्रोषितपतिकया ।
प्राप्तप्रियदर्शनोच्छ्वसितबाहुलतिकायां तद्विभ्रम् ॥]

करुणानन्तरो यथा -

ण मुअम्मि मुए वि पिए दिट्ठो उण पिअअमो जिअंतीए ।
इअ लज्जा अ पहरिसो तीए हिअए ण संमाइ ॥ (१८९)
[न मृतास्मि मृतेऽपि प्रिये दृष्टः पुनः प्रियतमो जीवन्त्या ।
इति लज्जा च प्रहर्षस्तस्या हृदये न संमाति ॥]

(२) संभोगप्रकर्षः

तेऽमी चत्वारोऽपि संभोगाश्चतुर्भिरेव विप्रलम्भैः प्रकर्षमापद्यन्ते ।

तेषु प्रथमानुरागेण यथा -

Having attained all that was desired, and leaving behind all that needed to be left behind, accompanied by actions in the heightened state of fulfilment, the emotion takes the name *sambhoga-śṛṅgāra*. It is fourfold - *prathamānūrāgānantara* (after the first sprouting of love), *mānānantara* (after anger), *pravāsānantara* (after exile), *karuṇānantara* (after sorrow).

(1) *Sambhoga* Types

Of those, union in fresh love is as follows: (*Prākṛta*)

Even at the wedding, as *Śiva* put away his bracelet formed by the serpent *Vāsuki*, her friends knew the conjugal felicity awaiting *Pārvatī*. (186)

The union after anger is as follows: (*Prākṛta*)

As her lip is held by her husband with his, the colour of anger fades in the face held up by the young wife, like the wine in the cup being drained. (187)

The union after exile is as follows: (*Prākṛta*)

The wedding bangle which was guarded like her life by the bride when her husband was away, now broke, as her arm-creeper swelled in her joy on seeing the dear one. (188)

The union after death is as follows: (*Prākṛta*)

‘Even when the beloved died, I did not. But living, I have seen him again.’ This shame and delight cannot be contained in her heart. (189)

(2) *Prakarṣa* of *Sambhoga*

All these four types of *sambhoga* attain their *prakarṣa* (heightening) through the four *vipralambhas*.

Of them, through fresh love (*prakarṣa* is) as in:

इन्दुर्यत्र न निन्द्यते न मधुरं दूतीवचः श्रूयते
 १नालापा निपतन्ति बाष्पकलुषा नोपैति काश्यं वपुः ।
 स्वाधीनामनुकूलिनीं १निजवधूमालिङ्ग्य यत्सुप्यते
 तत्किं प्रेम गृहाश्रमव्रतमिदं कष्टं समाचर्यते ॥ (१९०)

मानेन यथा -

रङ्गविगहम्मि कुण्ठीकआओ धाराओ पेम्मखग्गस्स ।
 अणमआइं व्व सिज्झन्ति माणसाइं णाइ मिहुणाणम् ॥ (१९१)
 [रतिविग्रहे कुण्ठीकृता धाराः प्रेमखड्गस्य ।
 अन्नमयानीव स्विद्यन्ति मानसानि ज्ञायन्ते मिथुनानाम् ॥]

प्रवासेन यथा -

शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ
 मासानेतान् गमय चतुरो लोचने मीलयित्वा ।
 पश्चादावां विरहगुणितं तं तमात्माभिलाषं
 निर्वेक्ष्यावः परिणतशरच्चन्द्रिकासु क्षपासु ॥ (१९२)

करुणेन यथा -

न मर्त्यलोकस्त्रिदिवात् प्रहीयते म्रियेत नाग्रे यदि बल्लभो जनः ।
 निवृत्तमेव त्रिदिवप्रयोजनं मृतः स चेज्जीवत एव जीवति ॥ (१९३)

(३) संभोगाभासः

तिर्यगादिषु च एतदाभासा भवन्ति । तेषु सरीसृपमृगयोर्यथा -

मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः ।
 शृङ्गेण^१ संस्पर्शनिमीलिताक्षीं मृगीमकण्डूयत कृष्णसारः ॥ (१९४)

पशुपक्षिणोर्यथा -

ददौ सरःपङ्कजरेणुगन्धिं गजाय गण्डूषजलं करेणुः ।
 अर्थोपभुक्तेन बिसेन जायां संभावयामास रथाङ्गनामा ॥ (१९५)

किन्नरेषु यथा -

Where the moon is not blamed, the sweet speech of messenger girls is not heard, words do not fall stained with tears, and the body does not languish, the sleep enjoyed, embracing one's own wife, who is completely in one's care and in concord with one, - what a love that is! With difficulty is this vow of marriage reached. (190)

Through pique it is as follows: (*Prākṛta*)

In love conflict the blades of the love swords are blunted. (For) the hearts of the pairs seem to be made of boiling rice, as it were. (191)

Through exile it is as follows:

The curse on me will come to an end when *Viṣṇu* (lit. bearer of the *Śārṅga* bow) awakens from his slumber on the serpent bed. Close your eyes and pass these four months (somehow). After that, in the nights lit by the bright autumn moon we will fulfill every desire doubled by our separation. (192)

Through *karuṇa* it is as follows:

If one's beloved does not die before one, this mortal world is in no way inferior to heaven. And heaven has no purpose if the dead one, on revival, comes back to life. (193)

(3) *Ābhāsa* of *Sambhoga*

And in lower creatures and others the *ābhāsas* (semblances) of this (*sambhoga*) occur.

Of them (the semblance) in crawling creatures and deer is as follows:

The bee, following his beloved, drank honey from the same flower cup. The black deer rubbed with his horn the doe who closed her eyes at his touch. (194)

(The semblance) in beasts and birds is as follows:

The elephant gave the water from her mouth to her mate - (the water) which was fragrant with the pollen of the lotus in the pond. The *cakravāka* (*rathāṅganāmā*) honoured his hen with the half-eaten lotus stalk. (195)

The semblance in *kinnaras* (half-humans) is as follows:

गीतान्तरेषु श्रमवारिलेशैः ^१किञ्चित्समुच्छ्वासितपत्रलेखम् ।
पुष्पासवाघूर्णितनेत्रशोभि प्रियामुखं किम्पुरुषश्चुम्बे ॥ (१९६)

तरुषु यथा-

पर्याप्तपुष्पस्तबकस्तनीभ्यः स्फुरत्प्रवालोष्ठमनोहराभ्यः ।
लतावधूभ्यस्तरवोऽप्यवापुर्विनम्रशाखाभुजबन्धनानि ॥ (१९७)

१५. चेष्टोदाहरणम्

(१) विप्रलम्भचेष्टाः

विप्रलम्भचेष्टासु प्रथमानुरागे स्त्रिया यथा -

पेच्छइ अलढ्ढलच्छं दीहं णीससई सुण्णअं हसइ ।
जह जंपइ अप्फुडत्थं तह से हिअअट्ठिअं किम्पि ॥ (१९८)

['प्रेक्षतेऽलब्धलक्ष्यं दीर्घं निःश्वसिति शून्यकं हसति ।
यथा जल्पति अस्फुटार्थं तथास्या ^१हृदयस्थितं किमपि ॥]

पुंसो यथा -

सो तुह कएण सुन्दरि तह च्छीणो सुमहिलो हलिअउत्तो ।
जह से मच्छरिणीअ वि दोच्चं जाआए पडिवण्णं ॥ (१९९)

[स तव कृतेन सुन्दरि तथा क्षीणो सुमहिलो हलिकपुत्रः ।
यथास्य मत्सरिण्यापि दौत्यं जायया प्रतिपन्नम् ॥]

माने स्त्रिया यथा -

कण्णुज्जुआ वराई, सा अज्ज तए कआवराहेण ।
जंभाइअरुक्खपलोअइआइं दिअहेण सिक्खिअविआ ॥ (२००)

[कर्णजुका वराकी साद्य त्वया कृतापराधेन ।
जृम्भायितरूक्षप्रलोकितानि दिवसेन शिक्षिता ॥]

पुंसो यथा -

अविभाविअरअणिमुहं तस्स अ सच्चरिअविमलचन्दुज्जोअम् ।
जाअं पिआविरोहे वड्ढंताणुअमूढलक्खं हिअअम् ॥ (२०१)

[अविभावितरजनीमुखं तस्याश्च सच्चरितविमलचन्द्रोद्योतम् ।
जातं प्रियाविरोधे वर्धमानानुशयमूढलक्ष्यं हृदयम् ॥]

Between songs the *kimpuruṣa* kissed his dear one's face, with its painted patterns a trifle smudged by drops of sweat, made lovely by the eyes rolling with the wine from the flowers. (196)

The semblance in trees is as follows:

On their arms, their bending branches, the trees too won embraces from their creeper-brides who bore breasts of great bunches of flowers, and stole the heart with their trembling lips of fresh leaves. (197)

15. *Ceṣṭā* Illustrated

(1) *Ceṣṭās* in *Vipralambha*

Among the *ceṣṭās* (typical actions) in separation, those of the woman in early love are as follows: (*Prākṛta*)

As she gazes at nothing in particular, lets out long sighs, laughs vacantly, she speaks incoherently whatever is in her heart. (198)

Of the man it is as follows: (*Prākṛta*)

O beautiful one! That strapping son of the farmer has become so weak (pining) for you that his jealous wife has herself agreed to be his messenger. (199)

In pique, of the woman it is as follows: (*Prākṛta*)

By wronging her today, you have taught that wretched girl who was simple like a straight line <*karnarjukā*>, the acts of yawning and casting dreary looks, all in a single day. (200)

That of the man is as follows: (*Prākṛta*)

His beloved being cross, his heart has become dull with growing remorse, noting neither the coming of the night nor the course of its clear moon. (201)

प्रवासे स्त्रिया यथा -

पिअसंभरणपल्लोट्टन्तवांहधाराणिवाअभीआए ।
दिज्जइ वंकगीवाइ दीवओ पहिअजाआए ॥ (२०२)
[प्रियसंस्मरणप्रलुठद्बाष्पधारानिपातभीतया ।
दीयते वक्रग्रीवया दीपकः पथिकजायया ॥]

पुंसो यथा -

मज्झणहपत्थिअस्स वि गिम्हे पहिअस्स हरइ संतावम् ।
हिअअट्ठिअजाआमुहमिअङ्कजोणहाजलप्पवहो ॥ (२०३)
[मध्याह्नप्रस्थितस्यापि ग्रीष्मे पथिकस्य हरति संतापम् ।
हृदयस्थितजायामुखमृगाङ्गज्योत्स्नाजलप्रवाहः ॥]

करुणे स्त्रिया यथा -

णवरि अ पसारिअंगी रअभरिउप्पहपइण्णवेणीबन्धा ।
पडिआ उरसंदाणिअमहिअलचक्कलइअत्थणी जणअसुआ ॥ (२०४)
[अनन्तरं च प्रसारिताङ्गी रजोभरितोत्पथप्रकीर्णवेणीबन्धा ।
पतितोरःसंदानितमहीतलचक्रीकृतस्तनी जनकसुता ॥]

पुंसो यथा -

अंतोहुंतं डज्जइ जाआसुण्णे घरे हलिअउत्तो ।
उक्खित्तिणिहाणाइं व रमिअट्ठाणाइं पेच्छंतो ॥ (२०५)
[अन्तरभिमुखं दह्यते जायाशून्ये गृहे हलिकपुत्रः ।
उत्खातनिधानानीव रमितस्थानानि पश्यन् ॥]

एवमन्यत्रापि ॥

करुणवर्जं स्त्रिया यथा -

सौधादुद्विजते त्यजत्युपवनं द्वेष्टि प्रभामैन्दवीं
द्वारात् त्रस्यति चित्रकेलिसदसो वेषं विषं मन्यते ।
आस्ते केवलमब्जिनीकिसलयप्रस्तारशय्यातले
संकल्पोपनतत्वदाकृतिरसायतेन चित्तेन सा ॥ (२०६)

In *pravāsa*, of the woman it is as follows: (*Prākṛta*)

The traveller's wife places the lamp, turning her neck away, afraid of letting the tears remembering the dear one fall (on the flame). (202)

Of the man it is as follows: (*Prākṛta*)

Even though the traveller has set out on a summer afternoon, the flood of cool beams from the moon of his wife's face in his heart removes his burning agony. (203)

In *karuṇa* that of the woman is as follows: (*Prākṛta*)

Then the daughter of *Janaka* slumped down, her limbs flung out, her hair loosened from its knot scattering on the dusty uneven road, her breasts pressed in round impressions on the ground. (204)

That of the man is as follows: (*Prākṛta*)

The farmer's son is burning within, in the empty house without his wife, gazing at the places where they shared pleasure, as if treasure has been dug away from them. (205)

In this manner (*ceṣṭā* should be represented) in other contexts also.

In *karuṇa* the shunning *⟨karuṇa-varjām⟩* by the woman is as follows:

She shrinks from (entering) the palace; shuns the garden; hates the moonlight; fears even the door of the amusement hall; looks on dressing up as poison; and with her mind clinging to the delight of summoning your form in imagination, she stays on a bed made sparsely with lotus leaves. (206)

स्त्रिया एव प्रथमानुरागवर्जं यथा -

तिष्ठ द्वारि भवाङ्गणे व्रज बहिः सद्येति वर्त्मक्षते
शालामञ्च तमङ्गमञ्च वलभीमञ्चेति वेश्माञ्चति ।
दूर्ती संदिश संदिशेति बहुशः संदिश्य सास्ते तथा
तल्पे कल्पमयीव निर्घृण यथा नान्तं निशा गच्छति ॥ (२०७)

प्रथमानुरागवर्जं पुंसो यथा -

रम्यं द्वेष्टि यथा पुरा प्रकृतिभिर्न प्रत्यहं सेव्यते
शय्योपान्तविवर्तनैर्विगमयत्युन्निद्र एव क्षपाः ।
दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो यदा
गोत्रेषु स्खलितस्तदा भवति^१ च ^२ब्रीडाविलक्षश्चिरम् ॥ (२०८)

पुंस एव प्रवासकरुणे^१ यथा -

सीतावेश्म यतो निरीक्ष्य हरते दृष्टिं झटित्याकुला-
मन्योन्यार्पितचञ्चुदत्तकवलैः पारावतैर्दूयते^२ ।
इन्दोर्दूरत एव नश्यति विशत्यन्तर्गृहं दुःखितः
प्रच्छाद्याननमञ्चलेन रजनीष्वस्तत्रपं रोदिति ॥ (२०९)

(२) संभोगचेष्टाः

संभोगचेष्टासु पूर्वानुरागानन्तरे चुम्बनं यथा -

आअरपणामिओढुं अघडिअणासं असंघडिअणिलाडम् ।
^१वणभअलुप्पमुहीए तीए परिउम्बणं सुमरिमो^२ ॥ (२१०)

[आदरप्रणामितौष्ठमघटितन्यासमसंघटितललाटम् ।
^३व्रणभयलुप्तमुख्यास्तस्याः परिचुम्बनं स्मरामः ॥]

अत्रैवाल्लिङ्गनं यथा -

तावमवणेइ ण तहा चंदणपङ्को वि कामिमिहुणाणम् ।
जह दूसहे वि गिम्हे अण्णोण्णालिङ्गणसुहेल्ली ॥ (२११)
[तापमपनयति न तथा चन्दनपङ्कोऽपि कामिमिथुनानाम् ।
यथा दुःसहेऽपि ग्रीष्मे अन्योन्यालिङ्गनसुखम् ॥]

मानानन्तरे चुम्बनं यथा -

In early love, the shunning, again, by the woman, is as follows:

[The messenger tells the hero-] 'Stand at the door, enter the courtyard, go out of the house' - thus she looks (for you) on the road. 'Rush to the hall, rush up the stairs, rush to the turret' - thus she rushes about the house. Raving, 'Send the girl with a message, send!', and having sent her many times, O cruel one!, she slumps on the bed as if, like an aeon, the night will never come to an end. (207)

In early love, shunning by the man is as follows:

He hates everything that is charming; he is not waited upon every day even by his ministers as before; he passes the nights sleeplessly rolling on the bed; when he gallantly offers civil words to his ladies *«antaḥpurebhyah»* and blunders in their names, for long he remains vexed with shame. (208)

In *pravāsa-karuṇa*, shunning by the man is as follows:

...That home of *Sītā* from which (*Rāma*) quickly withdraws his distressed glance; is mortified by the sight of pigeons giving mouthfuls of food to each other with their beaks; runs away even from the distant moon; sorrowfully enters the house; in the nights, covering his face with his shawl, weeps shamelessly. (209)

(2) *Ceṣṭās* in *Sambhoga*

Among the typical actions in union, after (the separation in) early love, kissing is as follows: (*Prākṛta*)

I remember my kiss with her who had hidden her face, afraid of being hurt - with care lowering her lip on which lips had never been placed, and not striking against her forehead. (210)

In the same, embrace is as follows: (*Prākṛta*)

Even sandal does not remove the burning agony of loving pairs, as does the comfort of mutual embrace, even in the unbearable summer. (211)

In union following anger, kissing is as follows: (*Prākṛta*)

जह जह से पडिउम्बइ मण्णुभरिआई णिहुवणे दइओ ।
अच्छीइं उवरि उवरि तह तह भिण्णाइं विगलन्ति ॥ (२१२)

[यथा यथास्याः परिचुम्बति मन्युभरिते^१ निधुवने दयितः ।
अक्षिणी उपरि उपरि तथा तथा भिन्ने^२ विगलतः ॥]

अत्रैवाल्लिङ्गनं यथा -

माणदुमपरुसपवणस्स मामि सव्वंगणिव्वुदिअरस्स ।
उवऊहणस्स भद्दं रइणाडअपुव्वरंगस्स ॥ (२१३)
[मानद्रुमपरुषपवनस्य मातुलानि सर्वाङ्गनिर्वृतिकरस्य ।
उपगूहनस्य भद्रं रतिनाटकपूर्वरङ्गस्य ॥]

प्रवासानन्तरे चुम्बनं यथा -

केनचिन्मधुरमुल्बणरागं बाष्पतप्तमधिकं विरहेषु ।
ओष्ठपल्लवमपास्य मुहूर्तं सुभ्रुवः सरसमक्षि चुचुम्बे ॥ (२१४)

करुणानन्तरमाल्लिङ्गनं यथा -

चन्द्रापीडं सा च जग्राह कण्ठे कण्ठस्थानं जीवितञ्च प्रपेदे ।
तेनापूर्वा सा समुल्लासलक्ष्मीमिन्दुं स्पृष्ट्वा सिन्धुवेलेव भेजे ॥ (२१५)

प्रथमानुरागानन्तरं दशनक्षतं यथा -

णासं विअ सा कबोले अज्ज वि तुह दंतमंडलं बाला ।
उब्भिण्णपुलअपरिवेढं परिगअं रक्खइ वराई ॥ (२१६)
[न्यासमिव सा कपोलेऽद्यापि तव दन्तमण्डलं बाला ।
उद्भिन्नपुलकपरिवेषं परिगतं रक्षति वराकी ॥]

तदेव मानानन्तरे यथा -

पवणुवेल्लिअसाहुलि ठएसु ठिअदंतमंडले ऊरू ।
चडुआरअं पइं मा हु पुत्ति जणहासिअं कुणसु ॥ (२१७)
[पवनोद्वेल्लितवस्त्राञ्चले स्थगय स्थितदन्तमण्डले ऊरू ।
चटुकारकं पतिं मा खलु पुत्रि जनहसितं कुरु ॥]

प्रवासानन्तरे दन्तक्षतादयो यथा -

In their coming together, as the lover again and again kisses her eyes filled with anger, they widen more and more and drain themselves. (212)

In the same, embrace is as follows: (*Prākṛta*)

Aunt! Blessed be the embrace - the prelude to the drama of dalliance, the hard [uprooting] wind to the tree of anger, which brings bliss to all the limbs. (213)

In union after exile, kissing is as follows:

He kissed the tear-filled eyes of the fair-brow for a moment, leaving the sweet, scarlet lip petals which were scalded with the tears of separation. (214)

In union after sorrow, embrace is as follows:

As she embraced *Candrāpīḍa* by the neck, it throbbed back to life. Seeing that, she brimmed with an extraordinary radiance, like the ocean shore at the touch of the moon. (215)

Following early love, the wound caused by teeth is as follows: (*Prākṛta*)

[Her friend says to the hero-] The poor girl guards even today, like a deposit, the round mark left by your teeth on her cheek, with a fence of thrilling skin. (216)

The same after anger is as follows: (*Prākṛta*)

Dear daughter! Stop your thighs bearing teeth marks within the edge of your wind blown cloth. Let not people laugh at your amorous husband. (217)

In union after exile, teeth-marks etc. is as follows: (*Prākṛta*)

दन्तक्खअं कओले कअग्गहुवेल्लिओ अ धम्मिल्लो ।
पडिघुण्णिआअ दिट्ठी पिआगमं साहइ बहूए ॥ (२१८)

[दन्तक्षतं कपोले कचग्रहोद्वेल्लितश्च धम्मिल्लः ।
परिघूर्णिता च दृष्टिः प्रियागमं साधयति वध्वाः ॥]

प्रथमानुरागानन्तरे नखक्षतं यथा -

अज्जाइ णवणहक्खदणिरिक्खणे गरुअजोव्वणुत्तुङ्गम् ।
पडिमागअणिअणअणुप्पलच्चिअं होइ त्थणवट्टम् ॥ (२१९)

[आर्याया नवनखक्षतनिरीक्षणे गुरुकयौवनोत्तुङ्गम् ।
प्रतिमागतनिजनयनोत्पलार्चितं भवति स्तनपट्टम्^१ ॥]

अत्रैव पुरुषायितं यथा -

दरवेविरोरुजुअलासु मउलिअच्छीसु लुलिअचिउरासु ।
पुरिसाइअसीरीसु कामो पिआसु सज्जाउहो वसइ ॥ (२२०)

[^१दरवेपमानोरुयुगलासु मुकुलिताक्षीषु लुलितचिकुरासु ।
पुरुषायितशीलासु कामः प्रियासु सज्जायुधो वसति ॥]

सर्वं सर्वत्र यथा -

पोढमहिलाणं जं जं सुट्ठु सिक्खिअं तं रए सुहावेइ ।
जं जं असिक्खिअं णवबहूणं तं तं^१ वि रइं देइ ॥ (२२१)

[प्रौढमहिलानां यद् यत् सुष्ठु शिक्षितं तद्रते सुखयति ।
यद् यदशिक्षितं नववधूनां तत्तदपि^१ रतिं ददाति ॥]

१६. परीष्ट्युदाहरणम्

(१) विप्रलम्भपरीष्टयः

विप्रलम्भपरीष्टिषु अभियोगतः प्रेमपरीक्षा यथा -

हंहो कण्णुल्लीणा भणामि रे सुहअ किंपि मा जूर ।
णिज्जणपारद्धीसु तुए कहिं पि पुण्णेहिं लद्धोसि ॥ (२२२)

[ह हो कर्णोल्लीना भणामि रे सुभग किमपि मा खिद्यस्व ।
निर्जनरथ्यासु त्वं कथमपि पुण्यैर्लब्धोऽसि ॥]

प्रत्यभियोगतो यथा -

Teeth marks on the cheek; braid loosened by clutching the hair; rolling eyes - all these on the daughter-in-law tell the arrival of her husband. (218)

After early love, nail-marks is as follows: (*Prākṛta*)

In examining the fresh nail marks, the eye lotuses of the fair one are as if made offerings for her young, high bosom which carries their reflection. (219)

In the same, *puruṣāyitam* (acting like a man) is as follows: (*Prākṛta*)

Madana resides with ready weapon in the beloved women of trembling thighs, closed eyes and wafted hair, adopting manly manners. (220)

All (*ceṣṭās*) in all (*sambhogas*) is as follows: (*Prākṛta*)

All that is well taught in the experienced wife gives joy in love; and all that is untaught in the new bride gives love itself. (221)

16. *Parīṣṭi* Illustrated

(1) *Parīṣṭis* in *Vipralambha*

Among *vipralambha-parīṣṭis* (seeking each other in separation), the confirmation of love *premaparīkṣā* through *abhiyoga* (effort to remain close), is as follows: (*Prākṛta*)

Dear one! I (can) speak for your ear alone (now). Do not fret. For my great merit, I have somehow found you in this lonely lane. (222)

Through *pratyabhiyoga* (reciprocal effort), it is as follows: (*Prākṛta*)

गोलाविसमोआरच्छलेण अप्पा उरम्मि से मुक्को ।
 अणुअंपाणिदोसं तेण वि सा गाढमुवऊढा ॥ (२२३)
 [गोदावरीविषमावतारच्छलेनात्मा उरसि तस्य मुक्तः ।
 अनुकम्पानिर्दोषं तेनापि सा गाढमुपगूढा ॥]

विषहणेन यथा -

अज्ज वि सेअजलोल्लं पव्वाइ ण तीअ हलिअसोण्हाए ।
 फग्गुच्छणचिक्खिल्लं जं तुइ^१ दिण्णं थणुच्छङ्गे ॥ (२२४)
 [अद्यापि स्वेदजलाद्रितः प्रम्लायते न तस्या हालिकस्नुषायाः ।
 फल्गूत्सवकर्दमो यस्त्वया^२ दत्तस्तनोत्सङ्गे^३ ॥]

विमर्शेन यथा -

तत्तोच्चिअ णेति कहा विअसंति तहिं तहिं समप्पन्ति ।
 किं मण्णे माउच्छा एक्कजुआणो इमो गामो ॥ (२२५)
 [तत एव निर्यान्ति कथा विकसन्ति तत्र तत्र समाप्यन्ते ।
 किं मन्ये मातृष्वसः एकयुवकोऽयं ग्रामः ॥]

बहुमानेन यथा -

तेण इर णवलआए दिण्णो पहरो इमीअ त्थणवठे ।
 गामतरुणीहिं अज्ज वि दिअहं परिवालिआ भमइ ॥ (२२६)
 [तेन किल नवलतया^१ दत्तः प्रहार एतस्याः स्तनपृष्ठे ।
 ग्रामतरुणीभिरद्यापि दिवसं प्रतिपालिता भ्रमति ॥]

श्लाघया यथा -

सा तइ सहत्थदिण्णं फग्गुच्छणकद्दमं थणुच्छंगे ।
 परिकुविआ विअ साहइ सलाहिरी गामतरुणीणम् ॥ (२२७)
 [सा त्वया स्वहस्तदत्तं फल्गूत्सवकर्दमं स्तनोत्सङ्गे ।
 परिकुपितेव साधयति श्लाघनशीला ग्रामतरुणीनाम् ॥]

इङ्गितेन यथा -

जइ सो ण बल्लह च्चिअ णामग्गहणेण तस्स सहि कीस ।
 होइ मुहं ते रविअरफंसविसट्टम् व्व तामरसम् ॥ (२२८)
 [यदि स न बल्लभ एव नामग्रहणेन तस्य सखि किमिति ।
 भवति मुखं ते रविकरस्पर्शविकसितमिव तामरसम् ॥]

She threw herself on his chest under the pretext of the *Godāvarī* bank being uneven. Out of concern, and so without blame, he too embraced her closely. (223)

Through *viśahaṇam* (enduring), it is as follows:

The mud smeared by you in the spring festival on the broad bosom of the farmer's daughter-in-law does not fade away even today, remaining moistened by perspiration. (224)

Through *vimarśa* (deliberation) it is as follows: (*Prākṛta*)

O my aunt! All stories start from him; develop in him; and end in him. Am I to think that this village has just one young man? (225)

Through *bahumāna* (cherishing), it is as follows: (*Prākṛta*)

On her bosom a blow had been struck by him with a tender creeper. Even today, she roams with the girls of the village, awaiting the day (of meeting). (226)

Through *ślāghā* (vaunting), it is as follows: (*Prākṛta*)

To the village girls that boastful one is displaying as if in anger, the mud smeared by you with your own hands on her high bosom at the spring festival. (227)

Through *īṅgitam* (sign), it is as follows: (*Prākṛta*)

Friend! If he is not your dear one, then how is it that just as his name is taken, your face becomes like the lotus blossoming at the touch of the sunbeams? (228)

दूतसंप्रेषणेन यथा -

१समुल्लसिअसव्वङ्गी णामग्गहणेण तस्स सुहअस्स ।
दूइं अप्पाहेन्ती तस्से अ घरंगणं पत्ता ॥ (२२९)
[१समुल्लसितसर्वाङ्गी नामग्रहणेन तस्य सुभगस्य ।
दूतीं संदिशन्ती तस्यैव गृहाङ्गणं प्राप्ता ॥]

दूतप्रश्नेन यथा -

कहं णु गओ कहं दिट्ठो किं भणिओ किं च तेण पडिवण्णम् ।
एअं च्चिअ ण समप्पइ पुणरुत्तं जप्पमाणाए ॥ (२३०)
[१कथं नु गतः कथं दृष्टः किं भणितः किञ्च तेन प्रतिपन्नम् ।
एवमेव न समाप्यते पुनरुक्तं जल्पमानायाः ॥]

लेखविधानेन यथा-

वेविरसिण्णकरड्गुलिपरिग्गहक्खलिअलेहणीमग्गे ।
सोत्थि च्चिअ ण समप्पइ पिअसहि लेहम्मि किं लिहिमो ॥ (२३१)
[वेपमानस्विन्नकराड्गुलिपरिग्रहस्खलितलेखनीमार्गे ।
स्वस्त्येव न समाप्यते प्रियसखि लेखे किं लिखामः ॥]

लेखवाचनेन यथा-

प्रीत्या स्वस्तिपदं विलोकितवती स्थानं स्तुतं तुष्ट्या
पश्चाज्ज्ञातमनुक्रमेण पुरतस्तत् तावकं नामकम् ।
तन्व्या संमदनिर्भरेण मनसा तद्वाचयन्त्या मुहु
र्न प्राप्तो घनबाष्पपूरितदृशा लेखेऽपि कण्ठग्रहः ॥ (२३२)

(२) संभोगपरीष्टयः

संभोगपरीष्टिषु प्रथमानुरागानन्तरे साध्वसेन पुंसो यथा -

लीलाइओ णिअसणे रक्खिउ तं राहिआइ त्थणवट्टे ।
हरिणो पढमसमागमसज्झसवसरेहिं वेविरो हत्थो ॥ (२३३)
[लीलायितो निवसने रक्षतु त्वां राधिकायाः स्तनपृष्ठे ।
हरेः प्रथमसमागमसाध्वसप्रसरैर्वेपनशीलो हस्तः ॥]

Through *dūtasampreṣaṇam* (sending a messenger) it is as follows:

Glowing in all her limbs, taking the name of her lover, as she sent her messenger girl to him, she herself reached his yard. (229)

Through *dūtapraśnam* (questioning the messenger), it is as follows: (*Prākṛta*)

Did you go to him? How did you find him? What did you say? What did he promise? In this manner her repeated questioning does not stop. (230)

Through *lekhavidhānam* (writing a letter), it is as follows: (*Prākṛta*)

Held by my shaking, perspiring fingers, the pen stumbles in its path and even 'svasti' is not completed. Dear friend! What can I write? (231)

Through *lekhavācanam* (reading of the letter), it is as follows:

(Your beloved) looked at the word 'svasti' with great pleasure; then with satisfaction she noted your station and the praise (earned by you); after that followed your name. But, the frail one missed the 'embrace' even in the letter, as she read it with a heart full of joy, and her eyes heavy with tears. (232)

(2) *Parīṣṭi* in *Sambhoga*

Among *sambhoga-parīṣṭis*, that (approaching) with trepidation of the man after early love, is as follows: (*Prākṛta*)

May that hand of *Śrīkṛṣṇa* playfully kept on *Rādhikā's* breast, trembling, as the fear of the first union sweeps over him, protect you. (233)

अत्रैव दोहदेन मुग्धाया यथा -

किं किं दे पडिहासइ सहीहिं इअ पुच्छिआइ मुद्धाई ।
पढमुल्लअदोहलिणीअ णवरि दइअं गआ दिट्ठी ॥ (२३४)
[किं किं ते प्रतिभासते सखीभिरिति पृष्ठाया मुग्धायाः ।
प्रथमोद्गतदोहदिन्याः केवलं दयितं गता दृष्टिः ॥]

अत्रैव प्रगल्भायाः प्रियवाक्यवर्णनेन यथा -

हुं हुं हे भणसु पुणो ण सुअन्ति करेइ कालविक्खेअं ।
घरिणी हिअअसुहाई पइणो कण्णे भणन्तस्स ॥ (२३५)
[हुं हुं हे भण पुनर्न स्वपन्ति करोति कालविक्षेपम् ।
गृहिणी हृदयसुखानि पत्युः कर्णे भणतः ॥]

मानान्तरे स्त्रियाः कैतवस्वप्ने^१ यथा -

सुमरिमो से सअणपरम्मुहीए विअलंतमाणपसराए ।
केअवसुत्तुव्वत्तणत्थणहरपेल्लणसुहेल्लिम् ॥ (२३६)
[स्मरामस्तस्याः शयनपराङ्मुख्या विगलन्मानप्रसरायाः ।
कैतवसुप्तोद्वर्तनस्तनभरप्रेरणसुखकेलिम् ॥]

स्त्रिया एव सखीवाक्यस्याक्षेपेण यथा -

भिउडीअ पलोइस्सं णिब्भच्छिस्सं परम्मुही होस्सम् ।
जं भणह तं करिस्सं सहिओ जइ तं ण पेच्छिस्सम् ॥ (२३७)
[भृकुट्या प्रलोकयिष्ये निर्भर्त्स्ये पराङ्मुखी भविष्यामि ।
यद् भणत तत्करिष्ये सख्यो यदि तं न प्रेक्षिष्ये ॥]

तस्या एव तदनुष्ठानविघ्नेन यथा -

ग्रन्थिमुद्ग्रथयितुं हृदयेशे वाससः स्पृशति मानधनायाः ।
भ्रूयुगेन सपदि प्रतिपेदे रोमभिश्च सममेव विभेदः ॥ (२३८)

प्रवासान्तरे स्त्रिया यथा -

In the same, that through the *dohada* (eliciting a wish) from the innocent young wife, is as follows: (*Prākṛta*)

‘What are the things you like?’ - questioned thus by her friends, the young wife who was carrying her first child, sent her gaze only to her husband. (234)

In the same, the *parīṣṭi* by the mature wife, induced by pleasing words, is as follows: (*Prākṛta*)

‘Tell me. Are they not sleeping yet?’ Since her husband whispers these delightful words in her ear, the housewife delays more. (235)

After anger, that through pretended sleep by the woman, is as follows: (*Prākṛta*)

I remember her facing the other way on the bed, and with her anger receding, as she turned in pretended sleep, her ample breast kindling love sport. (236)

Again, that by the woman, through rejecting the advice of her friend, is as follows: (*Prākṛta*)

I will frown at him with knitted brow; I will rebuke him too; I will turn my face away from him. Friends, I will do whatever you say, if only I do not see him. (237)

Through the woman being herself hindered in following that (the friend’s advice), it is as follows:

When, for untying the knot, the lord of her heart touched her garment, at once the angry woman’s brow knit, and her hair too stood on end. (238)

Following exile, that of the woman is as follows: (*Prākṛta*)

अच्छक्कागअहिअए बहुआ दइअम्मि गुरुपुरओ ।
 झुरइ विअलंताणं हरिसविसट्टाण वलआणम् ॥ (२३९)
 [अकस्मादागतहृदये वधूका दयिते गुरुपुरतः ।
 क्रुध्यति विगलद्भ्यो हर्षविकसद्भ्यो वलयेभ्यः ॥]

अत्रैव स्त्रीपुंसयोर्यथा -

रमिऊण पअम्मि गए जाहे अवऊहिउं पडिणिवुत्तो ।
 अहअं पउत्थपइअव्व तक्खणं सो पवासिच्च ॥ (२४०)
 [रत्ना पदमपि गतो यदोपगूहितं प्रतिनिवृत्तः ।
 अहं प्रोषितपतिकेव तत्क्षणं स प्रवासीव ॥]

सामान्यत एव प्रवाससाध्वसेन स्त्रिया यथा -

होंतपहिअस्स जाआ आउच्छणजीअधारणरहस्सम् ।
 पुच्छन्ती भमइ घरं घरेण पिअविरहसहिरीओ ॥ (२४१)
 [भविष्यत्पथिकस्य जाया आप्रच्छनजीवधारणरहस्यम् ।
 पृच्छन्ती भ्रमति गृहं गृहेण प्रियविरहसहनशीलाः ॥]

प्रवासविलम्बेन पुंसो यथा -

एक्को वि कालंसारो ण देइ गन्तुं पआहिण वलन्तो ।
 किं उण बाहाउलिअं लोअणजुअलं मिअच्छीए ॥ (२४२)
 [एकोऽपि कृष्णसारो न ददाति गन्तुं प्रदक्षिणं वलन् ।
 किं पुनर्बाष्पाकुलितं लोचनयुगलं मृगाक्ष्याः ॥]

परिहारे स्वेदादिभिः स्त्रिया यथा -

उल्लाअइ से अङ्गं ऊरू वेवन्ति कूवलो गलइ ।
 उच्छुच्छुलेइ हिअअं पिआगमे पुप्फवइआइ ॥ (२४३)
 [आर्द्रीभवत्यस्या अङ्गमूरू वेपेते जघनवसनं गलति ।
 उत्कम्पते हृदयं प्रियागमे पुष्पवत्याः ॥]

करुणान्तरे पुंसो यथा -

करस्पर्शारम्भोत्पुलकितपृथूरोजकलशे
 श्रमाम्भो वामार्धे वहति मदनाकूतसुभगम् ।
 विभोर्वारं वारं कृतसमधिकोद्धूलनं विधे-
 स्तनौ भस्मस्नानं कथमपि समाप्तं विजयते ॥ (२४४)

When the elders are with her, as the dear one, her heart, arrives all of a sudden, the wife is annoyed with her bracelets which, stretched with her swelling happiness, break off. (239)

In the same, that of both the man and the woman is as follows: (*Prākṛta*)

Returning (from his travels), duly embraced, after union, if he goes even one step away, (once again) for that moment, I become the grass widow and he the traveller, as it were. (240)

The usual *parīṣṭi* of the woman, in apprehension over *pravāsa* is as follows: (*Prākṛta*)

The wife of the man who is setting out on travel, is roaming from house to house, asking women who are bravely bearing separation from their husbands, the secret of staying alive to greet him on his return. (241)

The man's *parīṣṭi* in delaying the departure, is as follows: (*Prākṛta*)

When one black deer circles me again and again, not letting me go, what to say of the two eyes of the doe-eyed one that are brimming with tears? (242)

When forbidden, that (*parīṣṭi*) of the woman, in the form of perspiration etc., is as follows:

On the arrival of the dear one, the menstruating woman's limbs become wet with perspiration; her thighs start shaking; the garment starts slipping from her waist and her heart starts thudding. (243)

After *karuṇa* the man's is as follows:

The left half (occupied by *Umā*) with the great breast-pot thrilling at the touch of his hand, and breaking into the eager perspiration of desire, the ash bath on his body which somehow, with repeated, generous sprinkling, *Śiva* «*Vibhu*» has completed - victorious is that. (244)

१७. निरुक्त्युदाहरणम्

(१) विप्रलम्भपदे 'प्रलम्भ' निरुक्तयः

विप्रलम्भनिरुक्तिषु प्रथमानुरागे प्रतिश्रुत्यादानं यथा -

किं ण भणिओसि बालअ गामणिधूआइ गुरुअणसमक्खम् ।

अणिमिसवक्कवलन्तअआणणणअणद्धदिट्ठेहिं ॥ (२४५)

[किं न भणितोऽसि बालक ग्रामणिदुहित्रा गुरुजनसमक्षम् ।

अनिमिषिवक्कवलदानननयनार्धदृष्टिभिः ॥]

अत्र वक्रेक्षितादिभिः प्रतिश्रुत्यालिङ्गनादयो ह्रीभयादिभिर्न दीयन्ते ॥

माने विसंवादनं यथा -

अण्णुअ णाहं कुविआ उवऊहसु किं मुहा पसाएसि^१ ।

तुह मण्णुसमुप्पण्णेण मज्झ माणेण वि ण कज्जम् ॥ (२४६)

[अज्ञ नाहं कुपिता उपगूहस्व किं मुधा प्रसादयसि^२ ।

तव मन्युसमुत्पन्नेन मम मानेनापि न कार्यम् ॥]

अत्र मानिनी पूर्वमालिङ्गनादीन् निषिध्य पश्चादयथावत् प्रयच्छति, यथा कश्चिदष्टशतं दास्यामीति प्रतिश्रुत्याष्टाभिरधिकं शतं प्रयच्छति न तु अष्टौ शतानीति । तदेतद् व्यलीक^३ विप्रयोगादिभिरालिङ्गनादीनां निराकरणमयथावत्प्रदानत्वाद् विसंवादनमेवोच्यते ॥

प्रवासे कालहरणं यथा-

एहिइ सोवि पउत्थो अहअं कुप्पेज्ज सोवि अणुणेज्ज ।

इअ फलइ कस्स वि मणोरहाणं माला पिअअमम्मि ॥ (२४७)

[एष्यति सोऽपि प्रोषितोऽहं कुपिष्यामि सोऽप्यनुनेष्यति ।

इति फलति कस्यापि मनोरथानां माला प्रियतमे ॥]

अत्रालिङ्गनादीनां व्यक्तैव कालहरणप्रतीतिः ॥

करुणे प्रत्यादानं यथा -

समसोक्खदुक्खपरिवड्ढिआणं^४ कालेण रूढपेम्माणम् ।

मिहुणाणं मरइ जं तं खु जिअइ इअरं मुअं होइ ॥ (२४८)

[समसौख्यदुःखपरिवर्धितयोः^२ कालेन रूढप्रेम्णोः^३ ।

मिथुनयोः^४ म्रियते यत् तत् खलु जीवतीतस्त् मृतं भवति ॥]

17. *Nirukti* Illustrated(1) Different Interpretations of '*Pralambha*' in *Vipralambha*

Among '*vipralambha*' *niruktis*, in *prathamānurāga*, promise of union made and not kept <*pratiśrutya adānam*>, is as follows: (*Prākṛta*)

Boy! In the presence of the elders, what were you not told by the village chief's daughter, with her unblinking half glances, from a face turned aside?
(245)

Here, even after having been promised by the slanting glances etc., the embrace etc. are not being offered, because of shyness, fear etc.

In *māna*, refusing to keep one's word <*viśaṃvādanam*> is as follows: (*Prākṛta*)

Ignorant one! I am not angry. Embrace me. Why are you appeasing me in vain? Making you angry and being angry myself are both useless. (246)

Here, at first denying embrace etc., the angry (heroine) later grants them half-heartedly, just as a person promises to give 'eight hundred' and then actually gives only 'eight and hundred' and not 'eight times hundred'. This denial of embrace etc. on account of false estrangement is rightly called *viśaṃvādanam*, as it is followed by the grudging grant of them.

The delay <*kālaharaṇam*> in *pravāsa* is as follows:

'The traveller too will return. I too will be angry. And he too will pacify me.' A string of such wishes is ripening in some woman around her beloved.
(247)

Here the delay in embrace etc. is clearly seen.

In *karuṇa* (*vipralambha*), *pratyādānam* (taking back something given) is as follows: (*Prākṛta*)

Of the two who have grown through happiness and sorrow shared equally, whose love has grown over time, the one who dies (first) is living and the other is actually dead.
(248)

अत्र -

‘सुहृदिव प्रकटय्य सुखप्रदः प्रथममेकरसामनुकूलताम् ।
पुनरकाण्डविवर्तनदारुणः प्रविशिनष्टि विधिर्मनसो रुजम् ॥’

इत्ययमर्थः सम्बध्यते । तस्य च प्रत्यादानमेवार्थो भवति ॥

(२) विप्रलम्भपदे ‘वि’-उपसर्गस्य निरुक्तयः

प्रथमानुरागे वञ्चनं विविधं यथा -

दिट्ठो जं ण दिट्ठो आलविआए वि जं ण आलत्तो ।
उवआरो जं ण किदो तं चिअ कलिदं छइल्लेहिं ॥ (२४९)
[दृष्टया यत्र दृष्ट आलपितया यन्नालपितः ।
उपकारो यत्र कृतस्तदेव कलितं विदग्धैः ॥]

अत्र ब्रीडादिभिरदर्शनादिभिर्वञ्चनादिभिर्वैविध्यम् प्रतीयते ॥

माने विरुद्धं यथा -

ण मुअन्ति दीहसासे ण रुअन्ति ण होन्ति विरहकिसिआओ ।
धण्णाओ ताओ जाणं बहुवल्लह वल्लहो ण तुमम् ॥ (२५०)
[न मुञ्चन्ति दीर्घश्वासान् न रुदन्ति न भवन्ति विरहकृशाः ।
धन्यास्ता यासां बहुवल्लभ वल्लभो न त्वम् ॥]

अत्रेर्ष्यायितादिभिर्वल्लभालिङ्गनादिविरुद्धैर्मानवती वञ्च्यते ॥

प्रवासे व्याविद्धं यथा -

कइआ गओ पिओ अज्ज पुत्ति अज्जेण कइ दिणा होन्ति ।
एक्को एद्दहमेत्ते भणिए मोहं गदा कुंवरी ॥ (२५१)
[कदा गतः प्रियोऽद्य पुत्रि अद्येति कति दिनानि भवन्ति ।
एक एतावन्मात्रे भणिते मोहं गता कुमारी ॥]

अत्रैकस्यापि दिवसस्य वर्षायमाणतया प्रियालिङ्गनादिवञ्चनया विशेषतो दैर्घ्यं प्रतीयते ॥

करुणे ^१[वि]निषिद्धं यथा -

Here -

'At first showing uniform goodwill like a friend, giving happiness, fate suddenly turns cruel, and causes mental agony.'

Thus the sense (of the above verse) holds together. And the point made by that is nothing but *pratyādānam*.

(2) Different Interpretations of 'vi' in *Vipralambha*

In *prathamānūrāga*, *vañcanam* (deceit) which is *vividha* (varied) is as follows: (*Prākṛta*)

That she did not reciprocate look with look, speak when spoken to, respond to advances, was noted only by the shrewd few. (249)

Here, in the shyness, not glancing and other such withholding of responses *«vañcanam»*, variety is perceived.

In *māna*, *viruddham* (*vañcanam*) is as follows: (*Prākṛta*)

They do not take long breaths, do not cry, do not waste away in separation. O beloved of many! Blessed are those women of whom you are not the beloved. (250)

Here, by the jealousy etc. which make her resist being embraced by the dear one, the angry woman remains cheated.

In *pravāsa*, *vyāviddham* (*vañcanam*) is as follows: (*Prākṛta*)

'When did my dear one go?' 'Today, daughter.' 'How many days is that?' 'One day.' Being told just this, the maiden fainted. (251)

Here, as even one day appears to be a year, in being deprived of the lover's embrace etc., the length of time is especially felt.

In *karuṇa*, *[vi]niṣiddham* (*vañcanam*) is as follows: (*Prākṛta*)

आवाअभअअरं विअ ण होइ दुखस्स दारुणं णिव्वहणम् ।
णाह जिअन्तीअ मए दिठ्ठं सहिअं अ तुह इमं अवसाणम् ॥ (२५२)

[आपातभयंकरमेव न भवति दुःखस्य दारुणं निर्वहणम् ।
नाथ जीवन्त्या मया दृष्टं सोढं च तवेदमवसानम् ॥]

तदेतद्रामविषयं सीतायाश्चिराशंसितसमागमसुखावाप्तिव्यपायरूपं वचनं करुणो^१ निषिध्यते ॥

(३) प्रथमानुरागविप्रलम्भे अनुरागनिरुक्तयः

प्रथमानुरागेण सह रागो यथा -

सा महइ तस्स ण्हाउं अणुसोत्ते सोवि से समुव्वहइ ।
थणवट्ठभिडणविलुलिअकल्लोलमहग्घिए सलिले ॥ (२५३)
[सा वाञ्छति तस्य स्नातुमनुस्रोतसि सोऽप्यस्याः समुद्रहति ।
स्तनपृष्ठमिलनविलुलितकल्लोलमहार्धिते सलिले ॥]

अत्र^१ द्वयोरप्येककालमन्योन्यानुरागः प्रतीयते । तत्रैका लावण्यादिना रज्यते द्वितीयस्तु स्नेहादिना रज्यत इति ॥

तत्रैव पश्चाद् यथा -

मम^१ हिअअं व पीअं तेण जुआणेण मज्जमाणाए ।
ण्हाणहलिद्वाकडुअं अणुसोत्तजलं पिअंतेण ॥ (२५४)
[मम^२ हृदयमिव पीतं तेन यूना मज्जमानायाः ।
स्नानहरिद्राकटुकमनुस्रोतोत्तजलं पिबता ॥]

अत्रैकस्यानुरागं दृष्ट्वा पश्चाद् द्वितीयो रज्यते ॥

तत्रैवानुरूपो यथा -

सच्चं जाणइ दट्ठुं सरिसम्मि जणम्मि जुज्जए राओ ।
मरउ ण तुमं भणिस्सं मरणं पि सलाहणिज्जं से ॥ (२५५)
[सत्यं जानाति द्रष्टुं सदृशे जने युज्यते रागः ।
म्रियतां न त्वां भणिष्यामि मरणमपि श्लाघनीयमस्याः ॥]

अत्र न केवलं लावण्यादिनैव रज्यते किं तर्ह्यनुरूपविषयिणाभिलाषेणापीति प्रतीयते ॥

तत्रैवानुगतो यथा -

Not only terrible when it sets in, till the end sorrow is cruel to bear. My lord! While living, I have seen and borne this your ceasing (to remain in my life). (252)

These words about *Rāma*, in which the attainment of happiness from their union that she has long hoped for is shown to be impossible, have a sense of *karuṇa* (tragic) finality.

(3) Different Senses of *Anurāga* in *prathamānurāga-vipralambha*

In *prathamānurāga*, 'synchronous' attraction is as follows: (*Prākṛta*)

She wishes to bathe near him in the river; he too bears her (wish), in the water made precious by the waves which meet and break over her bosom. (253)

Here, the attraction between the two is seen to occur at the same time. One is loved for her beauty etc., and the other for his love.

In the same (*prathamānurāga*), 'after', is as follows: (*Prākṛta*)

As I bathed in the stream, by drinking the water flowing bitter with my bath turmeric, that youth as if drank my heart too. (254)

Here, seeing the love of one, the other starts loving.

In the same (*prathamānurāga*), 'matching' is as follows: (*Prākṛta*)

She can perceive the truth. Loving a person who is like oneself is proper. Let her die; I will not say anything to you; for her even death is commendable. [?] (255)

Here, love is felt not merely on account of beauty, but clearly because of compatible tastes too.

In the same (*prathamānurāga*), 'approved' is as follows: (*Prākṛta*)

गहवइसुएण समअं सच्चं अलिअं व किं विआरेण ।
 धण्णाइ हलिअकुमारिआइ ठाणम्मि^१ जणवाओ ॥ (२५६)
 [गृहपतिसुतेन समकं सत्यमलीकं वा किं विचारेण ।
 धन्याया हालिककुमारिकायाः स्थाने^२ जनवादः ॥]

अत्र यद्यपि सौभाग्यादिप्रसिद्धिकृतमानुरूप्यं^१ न विद्यते तथापि स्त्रिया उत्तमप्रार्थनमगर्हितत्वादनुगतमेव भवति । सोऽयं^२ करणसाधनोत्पत्तिपक्षे उक्तः ॥

भावसाधनपक्षे तु सर्वत्र^३ सहार्थादिविशिष्टा रतिर्दीप्तिर्वानुरागशब्देनोच्यते । प्रथमञ्चोपजायमानत्वादयं प्रथमानुराग इति ॥

(४) मानविप्रलम्भे माननिरुक्तयः

प्रथमतो मानः, मान्यते येनेति । यथा -

पाअपडणाणं मुद्धे रहसबलामोडिअच्चिअव्वाणम् ।
 दंसणमेत्तपसिज्जिरि चुक्का बहुआण सोक्खाणं ॥ (२५७)
 [पादपतनानां मुग्धे रभसबलात्कृतार्चितव्यानां ।
 दर्शनमात्रप्रसादनशीले भ्रष्टा बहूनां सौख्यानाम् ॥]

अत्र 'मान पूजायाम्' इति धातोः स्वार्थे णिजन्ताणिचि घञि च मान इति रूपम् । स हि प्रेयांसमस्याः पादपतनादिपूजायां प्रयोजयति ॥

यं प्रियत्वेन मन्यते यथा -

कारणगहिओ वि मए माणो एमेअ जं समोसरिओ ।
 अत्थक्कप्फुल्लिअंकोल्ल तुज्झ तं मत्थए पडउ ॥ (२५८)
 [कारणगृहीतोऽपि मया मान एवमेव यत्समुपसृतः ।
 अकस्मात्फुल्लिताङ्गोल्ल तव तन्मस्तके पततु ॥]

अत्र 'मन ज्ञाने' इति धातुः । तथा हि । मानं प्रियत्वेन मन्यमाना तदपहारिणेऽङ्गोल्लाय कापि मानिनी कुप्यति ॥

यः प्रेम मनुते । यथा -

जत्थ ण उज्जागरओ जत्थ ण ईसाविसूरणं माणम् ।
 सब्भावचाटुअं जत्थ णत्थि णेहो तहिं णत्थि ॥ (२५९)
 [यत्र नास्त्युज्जागरको यत्र नेर्ष्याखेदी मानः ।
 सद्भावचाटुकं यत्र नास्ति स्नेहस्तत्र नास्ति ॥]

What is the use of pondering whether her link with the son of the village head is true or false? The lucky daughter of the farmer deserves all the talk people do (about her). (256)

Here, even though there is no match on accepted grounds such as wealth, still, since the woman's loving a person higher in rank is not disapproved of, it is proper. So much for the process (sense of the word *anurāga*), the birth of love.

As an abstract noun, everywhere *anurāga* would convey the sense of pleasure or radiance, qualified by the 'sahā' etc. senses (of 'anu'). Here, as the love has just arisen, it is called *prathamānurāga*.

(4) Different Senses of *Māna* in *Māna-vipralambha*

Firstly *māna*, taken as 'because of which worship is done', is as follows: (*Prākṛta*)

O innocent one, pleased by the mere sight of him! (Without showing anger) you remain deprived of his falling at your feet, and the many pleasures offered in eager insistence. (257)

Here the form '*māna*' results from the root '*māna*' in (the sense of) 'worshipping', which takes the *ṇic* to function in its own sense, by affixing another *ṇic* (to give the causative form) and *ghaṇ* (to yield the noun naming the action). That (*māna*) indeed makes the lover worship her, falling at her feet etc.

(*Māna*) considered/held with fondness is as follows: (*Prākṛta*)

Even though I have held it with good reason, since you have suddenly come into my view (and are dispelling it), O full-blown *aṅkolla* flower, let my anger fall on your head. (258)

Here the root is '*māna*' employed in (the sense of) 'perceiving'. Therefore, considering/holding her *māna* with fondness, a piqued woman is annoyed with the *aṅkola* flower which has removed it.

(*Māna*) which learns of love is as follows: (*Prākṛta*)

Where there is no sleeplessness, where there is no anger accompanied by jealousy and pain, where there are no sweet words to please and appease - attachment is not there. (259)

अत्र 'मनु अवबोधने' इति धातुः । मानेन हि प्रेमास्ति नास्ति वेति जनो बुध्यते । तस्य च करणभूतस्यापि प्राधान्यादत्र कर्तृत्वोपचारः । तद् यथा 'प्रज्ञा पश्यति नो चक्षुर्दृष्टिः सारस्वती हि सा' इति ॥

प्रेम मिमीते । यथा -

कुविआ अ सच्चहामा समे वि बहुआणं णवरमाणक्खलणे ।

पाअडिअहिअसरो पेम्मासङ्खसरिसो पअट्टइ मण्णू ॥ (२६०)

[कुपिता च सत्यभामा समेऽपि वधूनां केवलं मानस्खलने ।

प्रकटितहृदयसारः प्रेमाश्वाससदृशः प्रवर्तते मन्युः ॥]

अत्र 'माङ् माने' इति धातोः 'कृत्यल्युटो बहुलम्' इति कर्तरि ल्युट् । 'कोऽसावनुमानः' इति भाष्यप्रयोगात् । तेन च यद्यपि करणभूतेनैवात्मनि रुक्मिण्यां च प्रियप्रेम्णः परिमाणं सत्यभामा प्रत्याययति तथापि पूर्ववदिहाप्ययं कर्तृत्वेनोपयुज्यते ॥

(५) प्रवासविप्रलम्भे प्रवासनिरुक्तयः

प्रवासे वसत इत्युपलक्षणेन नात्मानमङ्गना भूषयन्ति । यथा -

साहिणे वि पिअअमे पत्ते वि खणे ण मण्डिओ अप्पा ।

दुक्खिअपउत्थवइअं सअज्जिअं संठवन्तीए ॥ (२६१)

[स्वाधीनेऽपि प्रियतमे प्राप्तेऽपि क्षणे न मण्डित आत्मा ।

दुःखितप्रोषितपतिकां प्रतिवेशिनीं संस्थापयन्त्या ॥]

अत्र 'वस आच्छादने' इत्यस्य 'प्रस्मरति' इत्यादिवन्निषेधार्थे प्रपूर्वस्य घञि प्रवास इति रूपं निरूप्यते ॥

युवानः प्रियासंनिधौ न वसन्ति । यथा -

विरहाणलो सहिज्जइ आसाबंधेण वल्लहजणस्स ।

एक्कगामपवासो माए मरणं विसेसेइ ॥ (२६२)

[विरहानलः सह्यत आशाबन्धेन वल्लभजनस्य ।

एकग्रामप्रवासो मातर्मरणं विशेषयति ॥]

अत्र दूरस्थयोरिवान्तिकस्थयोरपि संनिकर्षाभावात् प्रवासो भवति ॥

Here the root is 'manu' employed in (the sense of) 'learning'. It is only through *māna* that a person learns whether love exists or not. Though it is basically an instrument, here, because of its importance, it is given the role of the agent, similar to 'wisdom sees, not the eye; wisdom is indeed the vision with knowledge (sārasvatī dr̥ṣṭiḥ)'.

(*Māna*) which measures love is as follows: (*Prākṛta*)

Satyabhāmā (alone) remains angry, even though all wives reach equality at least in their receding anger. Anger persists like the reiteration of love, revealing the strength of the heart. (260)

Here, added to the root 'mān' meaning 'measuring', the affix *lyuṭ* [which normally yields the neuter gender noun naming the action], by the rule 'kr̥tyalyuṭo bahulam' (*kr̥tya* and *lyuṭ* yield diverse forms), yields the agent [*māna* in the masculine gender]. This is sanctioned by such uses as 'ko'sāvanumānaḥ' in the *Mahābhāṣya*. And although it serves as an instrument only, for *Satyabhāmā* to establish the measure of the husband's love for her own self and for *Rukminī*, here, as in the former instances, it functions as the agent.

(5) Different Senses of *Pravāsa* in *Pravāsa-vipralambha*

In *pravāsa*, as 'vasatē' ('dress up') is a mark (of the woman whose lover is nearby), women do not adorn themselves. As for example: (*Prākṛta*)

Commiserating with the neighbour who was unhappy as her husband was away, this one did not adorn herself even though her dear one was at hand and the festival had arrived. (261)

Here, the root 'vasa' meaning 'covering', preceded by 'pra' in the sense of negation, as in 'prasmarati' etc., with the affix *ghañ* attains the form 'pravāsa' (avoidance of adornment).

(*Pravāsa* in the sense of) 'young men not living near the beloved', is as follows: (*Prākṛta*)

The fire of separation from the loved one can be borne with the help of hope. But O Mother, exile in the same village - that is even worse than death. (262)

Here, as for those who are far away from each other, for the two staying near each other too, *pravāsa* is real, as they are unable to meet.

उत्कण्ठादिभिश्चेतो वासयति । यथा -

आलोअन्ति दिसाओं ससंत जम्मंत गंत रोअन्त ।
मुज्झंत पडंत हसंत पहिअ किं तेण पउत्थेण ॥ (२६३)

[आलोकयन् दिशः श्वसन् जृम्भमाणो गायन् रुदन् ।
मुह्यन् पतन् हसन् पथिक किं तेन प्रोषितेन ॥]

अत्रोत्कण्ठादिभिर्वासिते चेतसि शून्यावलोकनादयोऽनुभावा जायन्ते ॥

प्रमापयति यथा -

सञ्जीवणोसहिम्मिव सुअस्स रक्खइ अणण्णवावारा ।
सासू णवंभदंसणकंठागअजीविअं सोण्हम् ॥ (२६४)

[संजीवनौषधिमिव सुतस्य रक्षत्यनन्यव्यापारा ।
श्वश्रूर्नवाभ्रदर्शनकण्ठागतजीवितां स्नुषाम् ॥]

अत्र प्रसादं करोतीत्यादिवत् प्रमापणोपक्रमोऽपि प्रमापणमुच्यते ॥

(६) करुणविप्रलम्भे करुणनिरुक्तयः

करुणे करोतेरभूतो[त्पादनार्थत्वे]^१ कुरुते मूर्च्छाम् । यथा -

विअलिअविओअवेअणं तक्खणपब्भट्टराममरणाआसम् ।
जणअतणआए णवरं लद्धं मुच्छाणिमीलिअच्छीए सुहम् ॥ (२६५)

[विगलितवियोगवेदनं तत्क्षणप्रभ्रष्टराममरणायासम् ।
जनकतनयया केवलं लब्धं मूर्च्छानिमीलिताक्षया सुखम् ॥]

अत्र सीतायाः पतिशोकप्रकर्षेणाभूता मूर्च्छोत्पद्यते ॥

उच्चारणार्थत्वे, कुरुते विलापम् । यथा -

पुहवीअ होहइ पई बहुपुरिसविसेसचंचला राअसिरी ।
कह ता महज्जिअ इमं णिसामण्णं उवट्ठिअं वेहव्वम् ॥ (२६६)

[पृथिव्या भविष्यति पतिर्बहुपुरुषविशेषचञ्चला राज्यश्री ।
कथं तन्ममैवेदं निःसामान्यमुपस्थितं वैधव्यम् ॥]

अत्र रामदुःखेन^१ सीता विलपन्तीदमुच्चरति ॥

(*Pravāsa* in the sense of) 'permeating the heart completely with longing etc.', is as follows: (*Prākṛta*)

O traveller, casting looks at the Directions, taking long breaths, yawning, singing, crying, swooning, falling, and laughing - what is the good of being away (from home)? (263)

Here, as longing etc. pervade the heart, the responses such as staring into emptiness, arise.

(*Pravāsa* in the sense of) destroying is as follows: (*Prākṛta*)

Leaving aside all other work, the mother-in-law is guarding her daughter-in-law, whose life breath has come to her throat on seeing the new clouds. She is like a reviving herb for her own son [who is away]. (264)

Here, as in '*prasādaṃ karoti*' (makes happy) etc., the commencement of destruction itself is called destruction.

(6) Different Senses of *Karuṇa* in *Karuṇa-viṣṭalambha*

In *karuṇa*, taking the verb *karoti* to mean 'causing what was not there', 'causing unconsciousness' is as follows: (*Prākṛta*)

When her eyes closed in a swoon the daughter of *Janaka* attained true comfort, as the agony of separation and the utter weariness caused by (the news of) *Rāma's* death vanished for a moment. (265)

Here, with the heightening of *Sītā's* sorrow about her husband [on the news of his death], the unconsciousness which was not there, is caused.

In the sense of utterance, 'laments' is as follows: (*Prākṛta*)

[*Sītā* laments]- (With *Rāma* gone), there will be another lord for this earth; 'kingdom' is a fickle lady going to many different men; why has this unshared widowhood come only to me? (266)

Here, lamenting in her sorrow over *Rāma*, *Sītā* utters this.

अवस्थापनार्थत्वे, कुरुते साहसे मनः । यथा -

इयमेत्य पतङ्गवर्त्मना पुनरङ्गाश्रयिणी भवामि ते ।

चतुरैः सुरकामिनीजनैः प्रिय यावन्न विलोभ्यसे^१ दिवि ॥ (२६७)

अत्र रतेः कामशोकेन मरणसाहसे मनोऽवस्थाप्यते ॥

अभ्यञ्जनार्थत्वे, करोति चित्तं दुःखेन । यथा -

दलति हृदयं गाढोद्वेगं द्विधा न तु भिद्यते

वहति विकलः कायो मोहं न मुञ्चति चेतनाम् ।

ज्वलयति तनून्मन्तर्दाहः करोति न भस्मसात्

प्रहरति विधिर्मर्मच्छेदी न कृन्तति जीवितम् ॥ (२६८)

अत्र रामादेर्दुःखेन चित्तमभ्यज्यते ॥

(७) संभोगे भोगनिरुक्तयः

संभोगनिरुक्तिषु प्रथमानुरागान्तरे पालनार्थो यथा -

दृष्ट्या दृष्टिमधो ददाति कुरुते नालापमाभाषिता

शय्यायां परिवृत्य तिष्ठति बलादालिङ्गिता वेपते ।

निर्यान्तीषु सखीषु वासभवनाभिर्गन्तुमेवेहते

जाता वामतयैव संप्रति मम प्रीत्यै नवोढा प्रिया ॥ (२६९)

अत्राप्रागल्भ्यवामताभ्यामननुकूलायामपि^१ नवोढायामिच्छानुवृत्त्या रतिः पाल्यते ॥

मानान्तरे कौटिल्यार्थो यथा -

पादे मूर्धनि ताम्रतामुपगते कर्णोत्पले चूर्णिते

छिन्ने हारलतागुणे करतले संपातजातव्रणे ।

अप्राप्तप्रियताडनव्यतिकरा हन्तुं पुनः ^१कोपिता

वाञ्छन्ती मुहुरेणशावनयना पर्याकुलं रोदिति ॥ (२७०)

अत्र प्रेम्णाः स्वभावकुटिलत्वान्मानवत्याः कचग्रहणेन यत् पादताडनादिरूपाः कुटिला एवं संभोगा जायन्ते ॥

In the sense of 'stationing', 'fixes one's mind in courage' is as follows:

[*Rati* says - Beloved *Madana*!] Before you are enticed by the artful women in heaven, I will reach your lap by the path of the moth (by going into the fire). (267)

Here, sorrow over *Madana* is fixing *Rati*'s mind in the brave decision to die.

In the sense of 'smearing', 'does the heart with sorrow' is as follows:

In deep anguish, the heart is splitting but does not break into two; the helpless body suffers numbness but does not give up consciousness. The fire within burns the body, but does not turn it into ashes. Fate strikes a mortal blow but does not sever life. (268)

Here the heart of *Rāma* and others [*Sītā*] is bathed in sorrow.

(7) Different Senses of 'bhoga' in 'Saṁbhoga'

Among the *niruktis* of 'saṁbhoga', the one following early love, in the sense of 'preserving' is as follows:

On my looking at her, she lowers her eyes; on being spoken to, she does not reply; on the bed she sits turning away; on being embraced hard, she trembles; on her friends leaving the room, she wishes only to go. Indeed this newly-wed dear, by her very contrariness now, has addressed my pleasure/affection. (269)

Here, although, because of her immature and contrary behaviour, the newly married girl is not congenial, through persistent desire the mood of love is preserved.

After anger, (*saṁbhoga* in) the sense of 'crookedness' is as follows:

His head tinged red by her foot, her earrings breaking, the pearls falling off their string, her palm bruising itself in beating him hard, failing to provoke a retaliation from the dear one, but wishing to hit, the angered one with the eyes of a fawn, cries piteously. (270)

Here, love being crooked by nature, on clasping the angry wife by her hair, a devious *saṁbhoga*, taking the form of striking with the foot etc., emerges thus.

प्रवासानन्तरेऽभ्यवहारार्थो यथा -

वसिष्ठधेनोरनुयायिनं तमावर्तमानं वनिता वनान्तात्।

पपौ निमेषालसपक्ष्मपङ्क्तिरुपोषिताभ्यामिव लोचनाभ्याम् ॥ (२७१)

अत्रोत्तरार्धे उपोषितस्यान्नोपयोग इव प्रियालोकजन्मा पिबतेरभ्यवहारः कथ्यते ॥

करुणानन्तरेऽनुभवार्थो यथा -

अणुमरणपत्थिआए पच्चागअजीविए पिअअमम्मि।

वेहव्वमण्डणं कुलवहूअ सोहग्गअं जाअम् ॥ (२७२)

[अनुमरणप्रस्थितायाः प्रत्यागतजीविते प्रियतमे।

वैधव्यमण्डनं कुलवध्वाः सौभाग्यकं जातम् ॥]

अत्र यथेयं मत्प्राणभूतैवमस्या अहमपि जीवितमेवेति पत्या विस्मम्भजो रागः, पत्याः पुनः प्रेत्यापि यत्संगमो मयाभिलषितः सोऽयं, जीवन्त्यैव जीवितेश्वरः समासादित इति विस्मम्भादतिसुखमेवानुभूयते ॥

(८) संभोगपदे 'सं' -उपसर्गस्य निरुक्तयः

अत्र प्रथमानुरागानन्तरे संभोगः संक्षिप्तो यथा -

अपेतव्याहारं च्युतविविधशिल्पव्यतिकरं

करस्पर्शारम्भे प्रगलितदुकूलान्तशयनम्।

मुहुर्बद्धोत्कम्पं दिशि दिशि मुहुः प्रेरितदृशो-

रहल्यासुत्राम्णोः क्षणिकमिह तत्संगतमभूत् ॥ (२७३)

अत्र संक्षेपो निगदेनैव व्याख्यायते ॥

स एव मानानन्तरे संकीर्णो यथा -

अणुणिअखणलद्धसुहे पुणोवि संभरिअमण्णुदूमिअविहले।

हिअए माणवईणं चिरेण पणअगरुओ पसम्मई रोसो ॥ (२७४)

[अनुनीतक्षणलब्धसुखे पुनरपि संस्मृतमन्युदूनविह्वले।

हृदये मानवतीनां चिरेण प्रणयगुरुकः प्रशाम्यति रोषः ॥]

अत्रावस्थिता प्रकृष्टा च रतिर्व्यलीकस्मरणादिभिः संकीर्यते ॥



Following *pravāsa*, (*sambhoga* in) the sense of 'consuming' is as follows:

Her lashes forgetting to bat, with starved eyes, as it were, the woman (*Sudakṣiṇā*) drank him (*Dilīpa*) in as he returned from the end of the forest, following *Vasiṣṭha*'s cow (whom he was guarding). (271)

Here, in the second half of the verse, like 'the fasting one swallowing food', (*sambhoga*) taking the form of gazing at the dear one is called *abhyavahāra*, because of the 'drinking' (which expresses it).

Following *karuṇa*, (*sambhoga* in) the sense of 'experience' is as follows: (*Prākṛta*)

Upon the noble wife preparing to follow her husband in death, as he came back to life, the adornments of widowhood became wedding ornaments. (272)

Here, 'Just as she is my life breath, I am her very life'- the husband experiences the love born of this assurance. And 'union with whom I desired even by dying, that lord of my life has been attained by the living me'- thus sustained, the wife experiences nothing but the greatest happiness.

(8) Different Senses of 'sam' in 'Sambhoga'

Following early love, *Sambhoga* which is brief *⟨saṅkṣipta⟩* is as follows:

Here, wordlessly, without the various mutual steps, at the very touch of hand the fine robe slipping to the edge of the bed, their bodies trembling and their eyes darting in all directions, that union of *Ahalyā* and *Indra* *⟨Sūtrāman⟩* occurred in a moment. (273)

Here, the brevity is evident in the expression itself.

Following anger, (*sambhoga* which is) mixed *⟨saṅkīrṇa⟩* is as follows:

Appeased, momentarily happy, and again troubled by pain, remembering old offences, the anger in the hearts of piqued women, as great as their love, takes long to subside. (274)

Here, well established and developed, love mingles with memories of betrayal and other offences.

प्रवासान्तरे संपूर्णो यथा -

शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ
मासानेतान् गमय चतुरो लोचने मीलयित्वा ।
पश्चादावां विरहगुणितं तं तमात्माभिलाषं
निर्वेक्ष्यावः परिणतशरच्चन्द्रिकासु क्षपासु ॥ (२७५)

अत्रामुना विरहिवाक्येनापि निर्वेक्ष्याव इति भविष्यत्कालोपाधेः प्रवासान्तरेऽप्यविरुध्यमानेन तं तमात्माभिलाषमित्यादिना तदानीन्तनसंभोगस्य^१ संपूर्णत्वं वर्ण्यते ॥

करुणान्तरे समृद्धो यथा -

तीर्थे तोयव्यतिकरभवे जहुकन्यासरय्वो-
र्देहत्यागादमरगणनालेख्यमासाद्य सद्यः ।
पूर्वाकाराधिकतररुचा संगतः कान्तयासौ
लीलागारेष्वरमत पुनर्नन्दनाभ्यन्तरेषु ॥ (२७६)

अत्रोत्तरार्धेनेन्दुमत्यजयोर्लोकान्तरप्रत्युज्जीवनेन संभोगसमृद्धिः प्रतिपाद्यते ॥

(९) प्रथमानुरागानन्तरसंभोगः

प्रथमानुरागान्तरे सहार्थान्वयो यथा -

मुहपेच्छओ पई से सा वि हु पिअरूअदंसणुम्मइआ ।
दो वि कअत्था पुहविं अपुरिसमहिलं ति मण्णन्ति ॥ (२७७)
[मुखप्रेक्षकः पतिरस्याः सापि खलु प्रियरूपदर्शनोन्मत्ता ।
द्वावपि कृतार्थौ पृथिवीमपुरुषमहिलेति मन्येते ॥]

अत्र पूर्वार्धे रञ्जयत्यर्थः । उत्तरार्धे राजत्यर्थः । प्रथमानुरागे सह^१भावेन सिद्धस्तदनन्तरेऽपि तथैवानुवर्तते ॥

तत्रैव पश्चादर्थान्वयो यथा -

अद्यप्रभृत्यवनताङ्गि तवास्मि दासः
क्रीतस्तपोभिरिति वादिनि चन्द्रमौलौ ।
अह्नाय सा नियमजं क्लममुत्ससर्ज
क्लेशः फलेन हि पुनर्नवतां विधत्ते ॥ (२७८)

Following *pravāsa*, (*sambhoga* which is) complete *śampūrṇa* is as follows:

When *Viṣṇu* (lit. the *Śārṅga*-bow-handed one) awakens from his slumber on the serpent bed, my curse will end. Close your eyes and push these four months. Then in the nights lit by the waxing autumn moon, we two will look to every wish doubled by this separation. (275)

Here, even in this expression of the parted lover, the phrase 'we will look to', qualified by the future tense, and even after the exile, the unobstructed (fulfilment of) 'each desire', capture the fullness of that future union.

After *karuṇa*, *sambhoga* which is rich/perfect *śamṛddha* is as follows:

Giving up his body at the sacred confluence of *Gaṅgā* (lit. the daughter of *Jahnu*) and *Sarayū*, and at once joining the ranks of the immortals, he was united with his beloved who was more beautiful than in her earthly form, and in the sporting halls in the celestial groves, he once again experienced delight. (276)

Here, in the second half, in their coming back to life in the other world, the richness of the union of *Indumatī* and *Aja* is revealed.

(9) *Prathamānūrāgānantara-sambhoga*

In *sambhoga* following *prathamānūrāga*, the continuance of the '*saha*' interpretation (of '*anu*') is as follows: (*Prākṛta*)

Her husband's eyes are fixed on her face; and she too is intoxicated, gazing at the dear one's form. For the blessed pair there is no other man or woman on the earth. (277)

Here, in the first half, the sense (of '*rāga*') is 'delights/fills with love'. In the second half it is 'shines/is radiant'. In the early stage established with synchrony, love continues in the same way later (in union).

In the same context, the continuance of the *paścāt* interpretation is as follows:

'Lady with drooping limbs! From today onwards, I am your slave, bought with your penance.' When *Śiva* (lit. the moon-crowned) said this, she (*Pārvatī*) at once shook off all the fatigue of her austerities. For, by bearing fruit, labour is refreshed. (278)

अत्र रञ्जयत्यर्थः प्रथमानुरागे पुंसि पश्चाद्भावेन सिद्धस्तदनन्तरेऽपि तथैवानुवर्तते ॥

अत्रैवानुरूपार्थान्वयो यथा -

शशिनमुपगतेयं कौमुदी मेघमुक्तं
जलनिधिमनुरूपं जहुकन्यावतीर्णा ।
इति समगुणयोगप्रीतयस्तत्र पौराः
श्रवणकटु नृपाणामेकवाक्यं विवब्रुः ॥ (२७९)

अत्र राजत्यर्थः प्रथमानुरागे स्त्रीपुंसयोरप्यानुरूप्येण सिद्धस्तदनन्तरेऽपि तथैवानुवर्तते ॥

तत्रैवानुगतार्थान्वयो यथा -

स्थाने तपो दुश्चरमेतदर्थ-
मपर्णया पेलवयाभितप्तम् ।
या दास्यमप्यस्य लभेत नारी
सा स्यात् कृतार्था किमुताङ्कशय्याम् ॥ (२८०)

अत्र पूर्वार्धे रञ्जयत्यर्थः प्रथमानुरागेऽनुगतार्थत्वेन सिद्धस्तदनन्तरे तथैवानुवर्तते । सोऽयं ^१करणसाधनः प्रत्ययोत्पत्तिपक्ष उक्तः ॥

भावसाधनपक्षे तु सर्वत्र सहार्थादिविशिष्टा रतिर्दीप्तिर्वा अनुरागशब्देनोच्यमाना तदनन्तरेऽपि समाससामर्थ्यादनुवर्तते । कः पुनरत्र समासः । षष्ठीलक्षणस्तत्पुरुषः । प्रथमानुरागस्यानन्तरः प्रथमानुरागानन्तर इति ।

कात्र वृत्तिः । अजहत्स्वार्था । नह्यत्र नायकौ मिथः समागतावपि प्रथमानुरागमुत्सृजतः ।

युक्तम् । पुनर्यदजहत्स्वार्था परार्थाभिधानरूपा वृत्तिः स्यात्, अवश्यं ह्यनेन परस्यार्थमभिदधता स्वार्थ उत्क्राष्टव्यः ।

Here (*rāga* in) the sense of 'filling with love' is established later in the hero, in *prathamānurāga*; it continues in the same way (in *sambhoga*).

In the same context, the continuance of the '*anurūpa*' interpretation is as follows:

At the union of the two (*Aja* and *Indumati*) who were truly matched, the citizens on the scene expressed their pleasure in one sentence, which fell bitterly on the ears of the royal suitors - 'The moonlight has reached the moon, freed from the clouds. *Gāṅgā* (lit. daughter of *Jahnu*) has rightly descended into the ocean.' (279)

Here 'shines' is the sense (of *rāga*). In the very first stage, the love established between the man and the woman is well matched, and persists in the same form (in *Sambhoga*).

In the same, the continuance of the '*anugata*' interpretation is as follows:

Rightly did the frail *Aparṇā* practise penance, hard to perform, for him. Blessed will be the woman who earns the privilege of serving him; what to say then of repose on his lap? (280)

Here, in the first half, the sense (of *rāga*) is 'filling with love'. Established in *prathamānurāga* in the approved, proper manner, love continues in the same way (in the *sambhoga* which follows). So much for the *karaṇasādhana* side (of '*anurāga*'), i.e., effecting mutual love and faith.

As for the *bhāvasādhana* side, '*anurāga*', qualified everywhere by '*saha*' and other senses, indicates 'mutual pleasure' or 'radiance', and this continues in the next stage too, by the capacity of the compound to give a composite sense. What is the compound here? The one named *ṣaṣṭhī tatpuruṣa*. '*Prathamānurāgasya anantarah*' becomes '*prathamānurāgānantarah*'.

What is the *vr̥tti* (combined signification) that is operating here? It is one in which the original meaning (of the members of the compound) is not given up (<*ajahatsvārthā vr̥tti*>). [Because,] the hero and the heroine, although now united, do not give up their early love.

That may be so, but as this integration (of words) without giving up their original sense (<*ajahatsvārthā vr̥tti*>) has to signify another (aggregate) meaning, it has to give up the original meaning while signifying that other meaning.

वाढं युक्तम् । एवं हि दृश्यते लोके भिक्षुको यद् द्वितीयां भिक्षामासाद्य पूर्वां न जहाति संचयायैव यतते । एवं तर्हि द्वयोर्द्विवचनमिति द्विवचनं प्राप्नोति ।

कस्या विभक्तेः । षष्ठ्याः । न षष्ठीसमर्थोऽनन्तरः । तर्हि प्रथमायाः । न प्रथमासमर्थः प्रथमानुरागः संबन्धाधिक्यात् ।

अभिहितः सोऽर्थोऽत्रान्तर्भूतः^१ प्रातिपदिकार्थः संपन्नः इति सामर्थ्यं भविष्यति ।

मैवम् । इह प्रथमानुरागानन्तर इत्यस्मात् समुदायाद् विभक्त्या उत्पत्तव्यम् । तेन चैकोऽर्थपिण्डो मृत्पिण्ड इवाविभागोत्पन्नपांसूदकविभागोऽवयवार्थशक्त्यानुगृहीतः पृथगव्यपदेश्यावयवशक्तिरभिधीयते । तस्मिंश्च समुदायार्थे एकत्वं समवेतमतो विद्यमानायामप्यवयवसंख्यायां तदाश्रया सुबुत्पत्तिर्न भविष्यति ॥

(१०) मानानन्तरसंभोगः

मानानन्तरे पूजार्थान्वयो यथा -

न स्पृष्टोऽपि त्रिदशसरिता दूरमीर्ष्यानुबन्धा-
त्राप्युन्मृष्टो^१ भुजगपतिना तर्जनाभिर्जयायाः ।
मानस्यान्ते नयनसलिलैः क्षालितः शैलपुत्र्याः^२
पत्युर्मौलौ नतियुजि जयत्यात्मनः पादपांसुः ॥ (२८१)

अत्र पादपतनादिपूजा मानसिद्धा तदनन्तरेऽप्यनुवर्तते ॥

अत्रैव मानं प्रति प्रियत्वाभिमानार्थान्वयो यथा -

Yes, that is proper. [But] It is generally seen in the world, that the beggar, on getting alms for the second time, does not give up what he got the first time, but tries to accumulate it. And that being so, it [*prathamānurāga-anantara*] should get the dual number, by the rule 'for two, dual number'.

Dual number of which case-ending? Of the sixth case-ending. '*Anantara*' does not take the sixth case-ending here. Then, by the first case ending. As '*prathamānurāga*' is augmented by the relation (*tasya*), it cannot take the first case ending.

The meaning (*prathamānurāgasya*) put forth is contained within it and so it becomes a *prātipadikārtha* (having the status of an uninflected noun) and can take it (the first case ending).

No, not so. The case affix should be applied after the aggregate, viz. *prathamānurāga-anantara*. The one mass of meaning, like a clod of clay in which the components, water and dust, cannot be distinguished, invested with the signification of all its parts, is known as 'that in which the contribution of the members cannot be isolated'. In that aggregate meaning, unity is there. So even though there may be a number of parts, the '*sup*' (case affix) addition to each part will not be there.

(10) *Mānānantara-sambhoga*

In the union following anger, the continuance of the 'worship' sense (of *māna*) is as follows:

Victorious is her foot-dust in contact with the bent head of her husband (*Śiva*) - washed with her own tears by the daughter of the mountain, at the end of her anger; which even the lord of serpents (*Vāsuki*) dared not to wipe, warned off by *Jayā*; and which the river of the gods (*Gaṅgā*) would not even touch, remaining far, so as not to cause jealousy. (281)

Here the worship expressed in falling at the feet etc. is effected by anger; and it persists even afterwards (in the union).

In the same, the continuance of the 'fond attachment to anger' sense is as follows:

विहायैतन्मानव्यसनमनयोरुच्चकुचयो-
 विधेयः प्रेयांस्ते यदि वयमनुल्लङ्घ्यवचसः ।
 सखीभ्यः स्निग्धाभ्यः शिवमिति^१ निशम्यैणनयना
 निवापाम्भो दत्ते नयनसलिलैर्मानसुहृदे ॥ (२८२)

अत्र मानं प्रति प्रियत्वाभिमानो मानान्तरेऽप्यनुवर्तते ॥

अत्रैव प्रेमाव^२बोधार्थान्वयो यथा -

दूमेति^३ जे मुहुत्तं कुविअं दासव्व ये^४ पसाएंति ।
 ते च्चिअ महिलाणं पिआ सेसा सामिच्चिअ वराआ ॥ (२८३)
 [दूनयन्ति^५ ये मुहूर्तं कुपितां दासा इव ये^६ प्रसादयन्ति ।
 त एव महिलानां प्रियाः शेषाः स्वामिन एव वराकाः ॥]

अत्रास्यामपि प्रेमास्ति न वेति जिज्ञासुः प्रियः प्रियां केलिगोत्रस्खलनादिना दुनोति । सा च प्रेमवत्यवश्यमस्मै कुप्यति । स चोपलब्धप्रेमा तदासवदेनां प्रसादयति । अथैवात्मनि प्रेम्णोऽस्तित्वमवबुध्यते^१ । सोऽयं मानसिद्धोऽर्थस्तदनन्तरेऽप्यनुवर्तते ॥

तत्रैव प्रेमप्रमाणार्थान्वयो यथा -

सुरकुसुमेहिं कलुसिअं जइ तेहिं चिअ पुणो पसाएमि तुमं ।
 तो पेम्मस्स किसोअरि अवराहस्स अ ण मे किअं अणुरूअं ॥ (२८४)
 [सुरकुसुमैः कलुषितां यदि तैरेव पुनः प्रसादयामि त्वाम् ।
 ततः प्रेम्णः कृशोदरि अपराधस्य च न मे कृतमनुरूपम् ॥]

अत्र रुक्मिण्याः सुरकुसुममञ्जरी दत्ता, मम तु सुरतरुरेव प्रेयसा प्रतिपन्नस्तदहमस्याः सहस्रगुणेन प्रियतमेति सत्यभामा स्वप्रेमाणं मिमीते^१ । स चायमर्थो मानेन सिद्धस्तदनन्तरेऽपि समाससामर्थ्यादनुवर्तते ।

कः पुनरत्र समासः । षष्ठीतत्पुरुष एव । का वृत्तिः । ^२प्रथमानुरागानन्तरवदजहत्स्वार्थैव ।

युक्तं तत्र विस्मयभणादावपि प्रथमानुरागस्य विद्यमानत्वात् । इह तु माननिवृत्तौ मानापगमादयो जायन्ते ।

'If you consider our words fit to be obeyed, then give up this attachment to anger, and make your dear one belong to these two high breasts' - seeing the good in this (advice) from her affectionate friends, the deer-eyed one offers libation-water (bids farewell) to her friend, anger, with her tears. (282)

Here the fond attachment to anger persists even after (the departure of) *māna*.

In the same, the continuance of the 'recognising love' sense is as follows: (*Prākṛta*)

Those who pain for a moment, and then please the angered one like slaves, only they are lovers to women; the rest, poor souls, are only masters/husbands. (283)

Here the lover, wishing to know whether she too loves him or not, provokes her by addressing her with someone else's name in jest. And surely enough, being full of love, she is angry with him; and he, being assured of her love, begins to please her like a slave. It is then that she realises the truth of his love for her. This sense which is established in *māna*, persists even after that.

In the same, the continuance of the 'measure of love' sense is as follows: (*Prākṛta*)

O (*Satyabhāmā*) of slim waist! If it is with (my giving) the divine flowers (to *Rukmiṇī*) that I have sinned, then, if I were to conciliate you with the same (flowers), that would not match my love or compensate for my offence adequately. [Hence I will give you the *Pārijāta* tree itself.] (284)

Here, '*Rukmiṇī* has been given only the divine flower, while I have been given the divine tree itself by the dear one. So I am a thousand times dearer than she is' - thus *Satyabhāmā* measures the love belonging to her. This sense has been established by anger and it persists even after *māna*, by the capacity of the compound [namely, *mānānantaraḥ*] to give a composite sense.

What then is the compound here? It is the same *ṣaṣṭhī-tatpuruṣa*. Which *vr̥tti*? As in '*prathamānurāgānantara*', here too it is *ajahatsvārthā* (not giving up the original meaning of the members).

There it is proper as, even after confirmation, first love does persist. Here, once the anger is allayed, it goes away.

अन्वयाद्विशेषणं भविष्यति। तद् यथा - घृतघटस्तैलघट इति। निषिक्तेऽपि घृते तैले वा 'अयं घृतघटः' 'अयं तैलघटः' इत्यन्वयात् पूर्वपदार्थो विशेषणं भवति। तत्र या च यावती वार्थमात्रा, इहापि तत्तुल्यमेव। तथा हि -

सकअगहत्सुण्णामिआणणा पिअइ पिअअमविइण्णं।

थोअं थोअं 'रोसोसधं व माणंसिण मइरम्॥ (२८५)

[सकचग्रहत्रस्तावनामितानना पिबति प्रियतमवितीर्णम्।

स्तोकं स्तोकं रोषौषधमिव मानिनी मदिराम्॥]

सकषायैरेव वाक्यैर्नायकं निस्तुदन्ती शयनीयं गच्छेदिति मानशेषान्वयो दृश्यते ॥

(११) प्रवासानन्तरसंभोगः

प्रवासानन्तरे प्रिया न वसत इत्यर्थस्यान्वयो यथा -

वसने परिधूसरे वसाना नियमक्षाममुखी^१ धृतैकवेणिः।

अतिनिष्करुणस्य शुद्धशीला मम दीर्घ विरहव्रतं^२ बिभर्ति ॥ (२८६)

अत्र दुष्यन्तेन शकुन्तलायाः प्रवासे विभूषणाद्यग्रहणं^३ यदवगतं तत्तदनन्तरेऽप्यनुवर्तमानं प्रेमप्रकर्षाय भवति ॥

तत्रैव युवानः प्रियसंनिधौ न वसन्तीत्यर्थस्यान्वयो यथा -

समर्थये यत्प्रथमं प्रियां प्रति क्षणेन तन्मे परिवर्ततेऽन्यथा।

अतो विनिद्रे सहसा विलोचने करोमि न स्पर्शविभावितप्रियः^४ ॥ (२८७)

अत्र पुरुरवाः प्रवासान्मत्त उर्वशीबुद्ध्या लतादिकं यद्यदाससाद तत्तदनेकशोऽन्यथा बभूव।^१ तत्संस्कारा-
च्चायं यस्या लतारूपपरिवर्तनं प्रत्येति सोऽयं प्रियासंनिधौ यूनामवासः प्रवासः^२ संसिद्धस्तदनन्तरेऽप्यनुवर्तते ॥

अत्रैवोत्कण्ठादिभिश्चेतो वासयतीत्यर्थस्यान्वयो यथा -

Through 'continuance' *anvaya* [is meant that] it (*māna*) will become the specifying adjective. For example, we have 'butter pot', 'oil pot' etc.. Even when the butter or the oil has been poured out, since the designation continues - 'This is the butter-pot; this is the oil-pot', the erstwhile content becomes the adjective (indicating the specific pot). In extent or duration, the content may vary. The same holds here (in '*mānānantara*').

Thus: (*Prākṛta*)

The angry woman whose face is bent, with fear on being seized by the hair, drinks the wine given by the lover little by little, as if it were the medicine for anger. (285)

'The (heroine) should walk to the bed, lashing out at the hero with bitter words' - in this manner the residue of anger is seen to continue.

(11) *Pravāsānantara-sambhoga*

In the union after exile, the continuance of the sense, 'the beloved does not dress up', is as follows:

Wearing a pair of dusky garments, her face emaciated with austerities, her hair worn in the same braid [made before being rejected], she of pure conduct, has been practising one long vow of separation from this merciless me. (286)

Here *Śakuntalā*'s rejection of adornment during her exile, discovered by *Duṣyanta*, persisting, lends poignancy to their love.

In the same, the continuance of the sense, 'the young men do not live near their beloveds', is as follows:

All that I first imagine to belong to my beloved, within a moment turns out otherwise. So, identifying my beloved from her touch now, I will not open my eyes suddenly. (287)

Here, in the delirium of exile, whatever object, creeper etc. *Purūravā* took to be *Urvaśī*, turned out to be something else, and he was disappointed several times. Under the same influence, he approaches her transformation into the creeper. So the sense of 'young men not living near the beloved', which has been true (of this *pravāsa*), persists even after it is over.

In the same, the continuance of the sense, 'permeates the heart with anxiety etc.', is as follows: (*Prākṛta*)

अब्बो दुक्करआरअ पुणो वि तत्ति करेसि गमणस्स ।

अज्ज वि ण होति सरला वेणीअ तरङ्गिणो चिउरा ॥ (२८८)

[हे दुष्करकारक पुनरपि चिन्तां करोषि गमनस्य ।

अद्यापि न भवन्ति सरला वेण्यास्तरङ्गिणश्चिकुराः ॥]

अत्र प्रवासानुभूत^१ भृशोत्कण्ठादिचित्तवासना^२ प्रवासानन्तरेऽपि तस्या नोपशाम्यतीति^३ वेणिकावर्णनादिना सूच्यते ॥

अत्रैव प्रमापयतीत्यर्थस्यान्वयो यथा -

त्वद्वियोगोद्भवे चण्डि मया तमसि मज्जता ।

दिष्ट्या प्रत्युपलब्धासि चेतनेव गतासुना ॥ (२८९)

अत्रोर्वशीविरहे पुरुषा उत्तरां कामावस्थामापन्नः प्रियाप्राप्तौ प्रेत्येव प्रत्युज्जीवितस्तदेवानुसंधत्ते । सोऽयं प्रमापणार्थः प्रवासः सिद्धस्तदनन्तरेऽपि समाससामर्थ्यादनुवर्तते ।

कः पुनरत्र समासः । षष्ठी तत्पुरुष एव । कात्र वृत्तिः । न तावदनुत्सृष्टस्वार्था, न हि प्रोष्यसमागतयोः प्रवाससंबन्धोऽपि विद्यते ।

उत्सृष्टस्वार्था तदिह भवतु । युक्तं पुनर्यदुत्सृष्टस्वार्था नाम वृत्तिः स्यात् ।

वाढं युक्तम्^१ । एवं हि दृश्यते लोके पुरुषोऽयं परकर्मणि प्रवर्तमानः स्वकर्मोत्सृजति । तद् यथा - तक्षा राजकर्मणि प्रवर्तमानस्तक्षकर्मोत्सृजति ।

नन्वेवं सति राजपुरुषमानयेत्युक्ते पुरुषमात्रस्यानयनं प्राप्नोति ।

O doer of bad deeds! You are again thinking of going! My hair coiled into a knot has hardly begun to straighten. (288)

Here, the description of her hair-knot etc. indicates that the pervasion of her heart by the longing suffered during *pravāsa*, is not subsiding even when it is over.

In the same context, the continuance of the sense, 'destroys', is as follows:

O angry one! I who was drowning in the darkness caused by your separation, have luckily found you again, just as one whose breath has departed gets back his consciousness. (289)

Here *Purūravā*, in his separation from *Urvasī*, had reached the last stage of love-sickness (near death). It is as if on finding his beloved, he has come back to life after being dead, and the same impression (of death) continues. So here the sense of 'destruction' established in *pravāsa* continues even after its ending, by the capacity of the compound [namely, *pravāsānantarāḥ*] to give a composite sense.

What is the compound here? The same *ṣaṣṭhī tatpuruṣa*. What is the *vṛtti* here? Certainly not the one not giving up the basic meaning (of the first member), as the same relation of separation in exile cannot obtain between the two who have joined each other after having been parted by distance.

Then the *vṛtti* must be the one giving up the original meaning (of the first member of the compound). Only if that *vṛtti* which gives up the original meaning functions here will it be proper.

Yes, it is proper. It is generally seen in the world that a person taking up another work, gives up his own work. For example - a carpenter, functioning as a king, forsakes the work of the carpenter.

If this be so, when one says, 'Bring the king's man', one can bring just any man. [The first meaning in the compound, i.e., 'the king's', can be left behind, and only 'man' be taken.]

नैष दोषः । उत्सृजन्नप्यसौ स्वार्थं नात्यन्तमुत्सृजति, यः परार्थविरोधी स्वार्थस्तमेवोत्सृजति । तद् यथा- तक्षा राजकर्मणि प्रवर्तमानस्तक्षकर्मोत्सृजति, न तु ^२चुम्बितस्मितविहसितकम्पनादीनि । न चायमर्थः परार्थविरोधी विशेषणं नाम । तस्मान्नोत्सृज्यति ॥

(१२) करुणानन्तरसंभोगः

करुणानन्तरे^१ [ऽभूत्] प्रादुर्भावान्वयार्थो यथा -

जयन्ति जायाश्लिष्टस्य शम्भोरम्भोधिमन्थने ।

मग्नामृतविषास्वादमदमूर्च्छा मनोमुदः ॥ (२९०)

अत्र दाक्षायण्या हैमवतीत्वेन करुणानन्तरत्वम् । तत्र करुणदुःखेन मूर्च्छादयः प्रादुरासन्, इह त्वानन्देन ते प्रादुर्भवन्ति ॥

तत्रैवोच्चारणान्वयार्थो यथा -

क्लाम्यन्ती यदुपेक्षितासि पुरतः कामो यदग्रे हतः

क्लिष्टं यत्तपसा वपुर्यदपि च प्रोक्ता वटुच्छन्ना ।

तत्सर्वं प्रणतस्य मेऽद्य दयिते दाक्षायणि क्षम्यता-

मित्युक्त्वा चरणाब्जयोर्विजयते लुण्ठंश्छिवायाः शिवः ॥ (२९१)

अत्र करुणावस्थायां प्रियापादाब्जयोर्लुण्ठता शोकेन यो विलापः कृतः स इह प्रकर्षालापत्वेन परिणमति ॥

अत्रैव मनोऽवस्थापनान्वयार्थो यथा -

अखण्डितं प्रेम लभस्व पत्युरित्युच्यते ताभिरुमा स्म नम्रा ।

तया तु तस्यार्धशरीरलाभादधःकृताः स्निग्धजनाशिषोऽपि ॥ (२९२)

अत्रैव -

This fault will not be there, because, even while giving up its own meaning, the word does not give it up completely. Only that part of its 'own sense' is forsaken, which refutes the next sense. It is like this - the carpenter taking up the royal duties gives up the carpentry work, but does not give up kissing, smiling, laughing, shaking etc.. This sense (of the first member of the compound) does not qualify the sense of the second (member of the compound) in the form of contradiction. Hence it is not given up. [Only the other possessions of the king cease to be indicated by 'man' being compounded with 'the king's'.]

(12) *Karuṇānantara-sambhoga*

In the *sambhoga* after *karuṇa*, the continuing sense, 'causing of what did not exist before', is as follows:

Victorious are the intoxication and unconsciousness which our heart's delight, *Śiva*, undergoes, as he stays united with his wife, immersed in the nectar and drinking the poison, at the churning of the ocean. (290)

This is union after *karuṇa*, as Dakṣa's daughter (who died) has now come (back to life) as the daughter of *Himālaya*. There, because of grief and sorrow, fainting etc. took place; here, they come forth because of joy.

In the same, the continuing sense, 'utterance/lament', is as follows:

Victorious is that *Siva* who prostrates at the feet-lotuses of *Pārvatī* (*śivā*), after speaking these words - 'Kind *Dākṣāyaṇi*! As I bow before you now, forgive me for scorning you when you wearied yourself (serving me), for killing *Madana* before your very eyes, for the penance your body suffered, for the offending words I spoke, dissembling as the *brahmacārī*. (291)

Here, the sorrowful lament made in the state of *karuṇa*, by *Śiva* withering at the lotus feet of the dear one, has now been transformed into an expression of his heightened (happiness).

In the same, the continuing sense, 'fixing the mind', is as follows:

'Do obtain the undivided love of your husband' - thus was *Umā* addressed as she bowed (before her elders). But by winning half of his body, she transcended these blessings of the affectionate women. (292)

In the same context:

यदैव पूर्वं ज्वलने शरीरं सा दक्षरोषात् सुदती ससर्ज ।

ततः प्रभृत्येव विमुक्तसंगः पतिः पशूनामपरिग्रहोऽभूत् ॥ (२९३)

इति करुणावस्थायामतिस्नेहेनापरिग्रहत्वसाहसे यन्मनोऽवस्थापितं तदिहार्धशरीरप्रदानमहासाहस-
मेवावतिष्ठते ॥

तत्रैवाभ्यञ्जनान्वयार्थो यथा -

भिन्ने सद्यः समाधावुपरमति परज्योतिषि स्पन्दसंज्ञे

संज्ञामापद्यमाने मृदुमनसि मनागुन्मिषत्स्विन्द्रियेषु ।

व्यापारे पारवश्यं विसृजति मरुति ब्रह्मसब्रह्मचारी

वामार्धस्पर्शजन्मा जयति पुररिपोरन्तरानन्दपूरः ॥ (२९४)

अत्र यत्करुणावस्थायां मनः शोकप्रकर्षेणाभ्यक्तमासीत्तदिह प्रियाश्लेषजन्मना परमानन्देनाभ्यज्यते ।
सोऽयं करुणधर्मसमन्वयस्तदनन्तरेऽपि समाससामर्थ्याद्भवति ।

कः पुनरत्र समासः । षष्ठी तत्पुरुष एव । का वृत्तिः । जहत्स्वार्था । न ह्यत्र करुणार्थस्य गन्धोऽपि ।

कथं तर्ह्यन्वयः । यथा मल्लिकापुटश्चम्पकपुट इत्यत्र ^१निष्कीर्णास्वपि सुमनःसु मल्लिकादि-
वासनावशाद्विशेषणं भवति-अयं मल्लिकापुटोऽयं चम्पकपुट इति । एवं निवृत्तेऽपि स्वार्थे वासनावशा-
त्करुणोऽनन्तरस्य विशेषणं भवति ।

अस्तु वा प्रथमानुरागादिष्वपि जहत्स्वार्थेव वृत्तिः । नन्वेवं राजपुरुषमानयेत्युक्ते पुरुषमात्रस्यानयनं
प्राप्नोति ।

नैष दोषः । वृत्तौ समर्थाधिकारः क्रियते । सामर्थ्यं च भेदः संसर्ग^२ उभयं वा ।

From the day, long ago, she (*Pārvaṭī*) with the beautiful teeth, enraged by *Dakṣa*, threw her body into the fire, *Śiva* (lit. the lord of creatures), giving up all attachment, lived without a wife. (293)

In his sorrow, due to his great love (for his wife), *Śiva*'s mind was fixed in the determination not to marry; it is now fixed in the great determination of giving half of his body (to her).

In the same, the continuing sense, 'being smeared with', is as follows:

The fullness of the inner joy, similar to ultimate bliss, produced by the touch of his left half (*Umā*) in *Śiva* (lit. enemy of the cities) - his concentration breaking suddenly, the supreme light within known as *spanda* fading, his mind slowly gaining consciousness, his senses awakening a little, his breath becoming freed from deliberate control - victory to that joy. (294)

Here, the mind which, in the condition of tragedy, was smeared entirely by a rush of sorrow, is here being anointed with the supreme happiness springing from the touch of the dear one. So the characteristics of *karuṇa* continue to be present even after it is over, by the capacity of the compound [namely, *karuṇānantaraḥ*] to give a composite sense.

What is the compound here? The same *ṣaṣṭhī tatpuruṣa*. Which *vr̥tti*? That giving up the original sense [of the members, esp. the first]. Here not even the scent of the sense of *karuṇa* is present.

Then how can it continue? (Answer-) In '*mallikā*-basket' and '*campaka*-basket', even when the flowers are removed, '*mallikā*' etc. becomes the specifying adjective (qualifying 'basket'), because of the lingering impression/fragrance, in declaring, 'This is the *mallikā*-basket', 'this is the *campaka*-basket'. In the same way, even though its own meaning is removed, '*karuṇa*' becomes the qualification of '*anantara*' by the force of impression.

Then in ['*anantara*' compounded with] *prathamānurāga* etc. too, the *vr̥tti* should give up the meaning [of the first member, since the impression will continue to be present]. In that case, when ordered - 'Bring the king's man', the bringing of any man might occur.

This fault will not be there. Because, 'integration in a compound' is governed by the purpose of 'giving a connected sense'. And this *sāmarthyam* [capacity of words to give a connected sense in a sentence or a fused sense in a compounded word etc.] can work in three ways - exclusion (*bheda*), inclusion (*samsarga*) or both together.

तत्र राज्ञ इत्युक्ते सर्वं स्वं प्रसक्तम्, पुरुष इत्युक्ते सर्वः स्वामी प्रसक्तः । इहेदानीं राजपुरुषमानयेत्युक्ते राजा पुरुषं निवर्तयत्यन्येभ्यः स्वामिभ्यः, पुरुषोऽपि राजानमन्येभ्यः स्वेभ्यः । एवमस्मिन्नुभयतो व्यवच्छिन्ने यदि राजार्थो निवर्तते, कामं निवर्तताम् । न जातु^३ क्वचित् पुरुषमात्रस्यानयनं भविष्यति । प्राक् च वृत्तेरकृतार्थस्य निवृत्तौ सामर्थ्याभावाद् वृत्तिरेव न स्यात्, वृत्तिनिमित्ता च निवृत्तिस्तस्माददोष इति ।

तत्र राज्ञः पुरुष इत्यत्र यदा तावदवधृतपरायत्तवृत्तिरयं पुरुषो न स्वतन्त्रस्तदा स्वामिसंसर्गस्यावगतत्वात् स्वामिविशेषज्ञानायोपादीयमानो राजशब्दः स्वाम्यन्तरेभ्यः पुरुषं व्यावर्तयति । सोऽयं स्वाम्यन्तरव्यवच्छेदो भेद इत्युच्यते ।

यदा पुनरवगतपरायत्तभावस्य पुरुषस्य स्वामिसंबन्धद्वौतनाय राजशब्दः प्रयुज्यते, तदा विशेषसंसर्गस्य^४ शब्दोपादानत्वादनवकाशो विशेषान्तरसंपात इत्यशब्दा स्वाम्यन्तरनिवृत्तिरवसीयते ।

यदा त्वर्थान्तरनिवृत्तिं स्वार्थसंसर्गञ्च अभिसंधायोपसर्जनपदानि प्रयुज्यन्ते, तदा शब्दार्थसामर्थ्ययोः प्रतिपत्तिनिबन्धनयोरभेदापेक्षायां भेदसंसर्गसमुदयः^५ सामर्थ्यं भवति ।

यथा - नीलञ्च तदुत्पलञ्चेति नीलोत्पलम्, प्रथमश्चासौ अनुरागश्चेति प्रथमानुराग इति । प्रथमानुरागानन्तर इत्यादिषु च भेदसामर्थ्यं यथा राज्ञो भृत्य इति ।

When we say 'rājñah' all the possessions of the king are admitted. And when we say 'puruṣah', all owners/masters are admitted. Now if we say 'rājapuruṣaṁ ānaya' (Bring the king's man), 'rājā' excludes any other master for 'puruṣa' and 'puruṣah' too excludes all the other possessions of 'rājā'. Thus cut off on both sides, if the meaning, 'the king', is removed, let it go by all means. By no means will that result in the bringing of any sundry man. Before integration (in the compound), if the (member with the) sense yet to be made were to be removed, the complex signification itself would not be there, due to the absence of connectedness. However, the removal [of a sense] accomplished by the integration [as in the present instance], is not a fault.

When we say 'the king's man', since we are defining him as being in the service of another, he is not a free man; his connection with a master is known; the word 'king's', adopted for indicating this specific feature of (belonging to a) master, detaches 'man' from things other than 'master' which are related to him. This detachment from things other than master is called *bheda*.

The 'puruṣah' is cognised as 'serving another', because of being qualified by the word 'rājā', indicating the relation of 'with master'; since this specific feature has been accepted into the word, [namely, 'rājapuruṣah', which takes the place of the words, 'rājñah puruṣah'], there is no scope for including any other specific feature. Thus, the removal of (a specific feature) other than ('of the') master becomes accomplished, without having a word to operate on *śabdā*. [The word 'puruṣah' is no longer singly present, with the ability to allow or reject other qualifications.]

When, with a view to removing other meanings and including their own basic meanings, the connecting is done of subordinate members of compounds *upasarjanapadānāḥ*, their mutual dependence is achieved on the basis of the unity (possessed by the compound); in the connected words and their connected senses, which are the basis for comprehension, the sense yielding capacity lies in this simultaneous *samudayaḥ* exclusion and inclusion.

For example - it is blue as well as lotus, so it is [denoted by the phrase] 'blue lotus'. [Similarly,] as it is *prathama*/first [i.e., has just arisen] as well as *anurāga*/love, it is [denoted by] 'prathamānurāga'/'first love'. In 'prathamānurāgānantara' etc., as in 'the king's servant', the *sāmarthyam* consists in *bheda*.

यतोऽनन्तर इत्युक्तेऽवधृतमिदं कस्याप्यवधेरनन्तरोऽयं न स्वतन्त्र इति सर्वोऽवधिः प्रसक्तः । प्रथमानुरागस्येत्युक्ते सर्वः संबन्धी प्रसक्तः । इहेदानीं प्रथमानुरागानन्तर इत्युक्ते प्रथमानुरागोऽनन्तरं निवर्तयत्यन्येभ्योऽवधिभ्यः । अनन्तरः प्रथमानुरागं निवर्तयत्यन्येभ्यः संबन्धिभ्यः । तत्र योऽसौ भेदस्तत्सामर्थ्यम्,^६ तन्निमित्ता च वृत्तिः ।

भेदनिमित्तायाञ्च वृत्तौ सत्यां वृत्त्यभिमुखस्य भेदमुपजनय्योपसर्जनस्य प्रथमानुरागस्यार्थो^७ निवर्तते । यस्यापि प्रधानस्यानन्तरस्यावधिमतो निवर्तते सोऽप्यवधिमवच्छिनत्ति । एवमुभयतो व्यवच्छेदे निज्ञातिऽनन्तरविशेषे समुदायार्थे चान्यस्मिन् प्रादुर्भवति । यदि प्रथमानुरागार्थो निवर्तते, कामं निवर्तताम् । न जातु 'क्वचिदवधिमन्मात्रस्य संप्रत्ययो भविष्यति ।

ननु चान्वयव्यतिरेकाभ्यां जहत्स्वार्थत्वं नोपपद्यते । तथाहि ।

'प्रथमानुरागानन्तरे' इत्युक्ते कश्चिच्छब्दः श्रूयते । प्रथमानुरागेत्यनन्तरेति च प्रतीयमानविभागः, अर्थोऽपि कश्चिदवगम्यते - कन्याविस्त्रम्भणादिरवधिमत्त्वञ्च । 'मानानन्तरे' इत्युक्ते कश्चिच्छब्दभागो हीयते, कश्चिदुपजायते, कश्चिदन्वयी । प्रथमानुरागेति हीयते, मानेत्युपजायते, अनन्तर इत्यन्वयी । अर्थोऽपि कश्चिद्धीयते कश्चिदुपजायते, कश्चिदन्वयी । कन्याविस्त्रम्भणादिहीयते, मानशैथिल्यादिरुपजायते, अवधिमत्त्वमन्वयि^८ । तेन मन्यामहे यः शब्दभागो हीयते तस्यासावर्थो योऽर्थो हीयते । य उपजायते तस्यायमर्थो योऽर्थ उपजायते । योऽन्वयी तस्यासावर्थो योऽर्थोऽन्वयीति^९ ।

Because, when we say 'anantara' (after), it is defined as 'after a limit' [for instance, after a discrete thing or period of time], it is not independent. So all limits [in this case, time periods] are admitted.

When we say 'prathamānurāgasya', any related thing/feature can follow. Hence, when we say *prathamānurāgānantara*, *prathamānurāga* disconnects *anantara* from all other time periods. And *anantara* detaches *prathamānurāga* from all other related features. This exclusion 'bheda' is the sense-connection 'sāmarthyam' attained by the word (the compound) and the integration of the members 'vṛtti' brings this about.

As integration aims at this exclusion, the sense of the subordinate member of the compound, namely 'prathamānurāga', on reaching integration, departs after causing the exclusion [of limits other than time from qualifying *anantara*]. The sense of the principal member, 'anantara', implying limit, which also [ultimately] goes away [making way for the complex meaning of the compound], specifies the time lapse [of *prathamānurāga*, ignoring its other features]. With the separation from both sides accomplished, and the specific feature of [i.e., the particular time period preceding] 'anantara' being known, another aggregate sense arises. If the meanings such as *prathamānurāga* cease [to exist separately], let them. Nowhere do we have the comprehension of merely the sense, 'after' 'avadhimanmātrasya'.

But through connection and disconnection *jahatsvārthatvam* (giving up of the original sense of its members by the compound) does not occur. For (it occurs) in this manner.

When 'prathamānurāgānantare' is uttered, we hear some word. The division into 'prathamānurāga' and 'anantara' is evident; and some meaning is also understood - the *kanyāviśrambhaṇam* (gaining the confidence of the maiden/wooing) etc. and the time limit. When 'mānānantara' is uttered, some part of the word (*prathamānurāgānantara*) is given up, some part is newly made and some other part continues. 'Prathamānurāga' is given up, 'māna' is brought into being, and 'anantara' continues. Similarly some meaning ends, some meaning is brought into being, and some meaning continues. The *kanyāviśrambhaṇam* ends. The slackening (in the bond) and other effects of anger are brought in; and the time limit continues. Because of this we can say that that part of the word which has ended has that meaning which has ended; that part of the word which is made anew has that meaning which is produced; that part of the word which continues has that meaning which continues.

मैवम् । यतोऽनन्यथासिद्धाभ्यामेवान्वयव्यतिरेकाभ्यां शब्दार्थयोः संबन्धावधारणम्, अन्यथासिद्धौ चेमौ । तथा हि यत्र बृंहितं हीयते, हेषितमुपजायते, रेणुचक्रमन्वयि, तत्र हस्तिनो हीयन्ते, अश्वा उपजायन्ते, पिपीलिका अन्वयिन्यः । न चैतावता रेणुचक्रादिपिपीलिकाः कारणं भवन्ति । यत्र वा क्षीरं हीयते, दध्युपजायते, पात्रमन्वयि, तत्र माधुर्यं हीयते, अम्लतोपजायते, तृप्तिरन्वयिनी । न चैतावता पात्रस्य तृप्तिः कार्यं भवति ।

अवधृतं हि सामर्थ्यमन्वयव्यतिरेकाभ्यां प्रविभज्यते । यथा लोके बधिरोऽपि चक्षुष्मानालोकयति, सत्यपि श्रोत्र उपहतचक्षुर्नालोकयति रूपमित्यन्वयव्यतिरेकाभ्यां चक्षुःश्रोत्रसंनिधाने रूपालोकनं चक्षुष एव व्यवस्थाप्यते न श्रोत्रस्य ।

यस्य केवलस्य योऽर्थोऽवधृतः पदार्थान्तरसंनिधानेऽपि तस्य स एव । न हि रसनमसंनिधौ दर्शनस्य मधुरादिव्यञ्जकं दर्शनसंनिधौ नीलादिव्यक्तिं प्रति सामर्थ्यं लभते ।

प्रथमानुरागशब्दस्य केवलस्योत्कण्ठादिषु, मानशब्दस्येर्ष्यायितादिषु, अनन्तरशब्दस्य पुनरवधिमत्स्वेव सामर्थ्यमवधृतमतस्तेषां तावानेवार्थो भवति । यः पुनः पदयोरन्योन्योपश्लेषाद्वि रूम्भणादि ^{११}मानशैथिल्यादि ^{१२}वावधिमद्विशेषोऽन्यावधिकः प्रतीयते, वाक्यार्थः स भवतीति ।

यदि च यथानपेक्षितावयवार्था वृक्षश्रोत्रियशक्रगोपादयः स्वसामर्थ्यनियतमर्थमाचक्षते तथा संघाता एवैते प्रथमानुरागानन्तरादयो राजपुरुषादयश्चानपेक्षितावयवार्था यथासामर्थ्यमर्थेषु निविशन्ते ।

It is not so. Because it is by establishing invariable association and dissociation that the relation between words and between meanings is determined. Here both are established variably. This is just like - where 'the trumpeting ends, the neighing begins and the wheel of dust continues, there the elephants end, the horses are produced and the ants continue (their movement).' From this much, the ants do not become the cause of the wheel of dust etc.. Or where 'the milk ends and the curd begins, and the vessel continues' [contains both], there the sweetness ends, the sourness starts and the 'satisfaction' continues. [Both satisfy taste?] From this much the satisfaction does not become the effect of the vessel.

The determination of the sense connection is distributed between association and dissociation. As in common experience - even though deaf, the man with eyes sees; and even though having ears a person with defective eyes cannot see the beautiful form. By such association and dissociation, in the presence of both eyes and ears, the seeing of the beautiful form is established as the function of the eyes only, not of the ears.

A single word, in whatever meaning it is established, retains the same meaning even in the proximity of another word. It never happens that the sense of taste which gives us the taste of sweetness in the absence of the eyes, will, in the presence of the eyes, become capable of giving the knowledge of forms like blue object.

The capacity of the word *prathamānurāga*, taken alone, is limited to 'longing' etc., that of the word *māna* to 'becoming jealous' etc., and the capacity of the word '*anantara*' to 'time limit'. So these words will have only that much meaning. And when, due to the mutual joining of words [*prathamānurāga* and *anantara*; *māna* and *anantara*], other special features such as '*kanyāviśrambhaṇam*' or '*mānaśāithilyam*', and other periods of time are perceived, that sense is provided by the sentence, ([implicit in the compounding?]).

If, like '*vrkṣa*', '*śrotriya*', '*śakragopa*' etc. which do not depend on the meaning of their parts, to convey meanings which are determined by their own capacity, *prathamānurāgānantara*, *rājapurūṣa* etc., (too,) as integral forms only, do not depend on the meaning of their parts, they get established in their meaning in accordance with their capacity.

ननु चाव्यपदेश्यपूर्वापरविभागाभिन्नार्थाभिधायिनो^{१३} वृक्षादयः, प्रतीयमानभागभेदानुयाताः संबन्धिपदार्थोपहितभेदवृत्त्यभिधायिनः पुनरिमे, तत् कथं प्रथमानुरागानन्तरादयो वृक्षादिवद्रूढिशब्दा भवितुमर्हन्ति ।

तदसत् । रूढिशब्दा यौगिका इति हि विभागोऽभेददर्शनादर्शनाभ्यामभिनिविष्टबुद्धेः^{१४} प्रतिपादनोपाय एव । अपथाभिनिविष्टो ह्ययं क्रमेण तस्मादपदार्थो^{१५} निवर्तयितव्यः ।

ततोऽस्याप्रत्यभिज्ञायमानप्रकृतयः श्रोत्रियक्षत्रियादयो दर्श्यन्ते । न ह्यत्र प्रकृतिरूपमवसीयते । यतः प्रकृत्यर्थावच्छिन्नः प्रत्ययार्थोऽभिधीयते ।

ततोऽनवसीयमानावयवविभागा रूढयः काश्चिदुपन्यस्यन्ते यत्रात्यन्तमसंभवोऽवयवार्थस्य यथा शक्रगोपाः, तैलपायिकाः, मण्डप इति ।

पुनः कदाचित् संनिहितावयवार्था जातिविशेषाभिधायिनः सप्तपर्णकृतमालादय उदाह्रियन्ते । यतः प्रपलाशोऽप्यनुद्धितप्रपलाशोऽपि च वनस्पतिः, सप्त पर्णान्यस्य पर्वणि^{१६} पर्वणीति सप्तपर्ण इत्याख्यायते । तथा निष्कीर्णकुसुमतस्तरनारब्धकलिकाजालोऽपि कृता मालानेनेति कृतमाल इत्यभिधीयते ।

But words like '*vrkṣa*', without indicating the meanings of any former and latter parts, convey one undivided meaning. How can *prathamānūrāgānantara* etc. which evidently follow division into parts, and which express through the exclusion accomplished by the meanings of their related parts, become *rūḍhi-śabda* (without derivation, with fixed conventional sense) like *vrkṣa* etc.?

That is not correct. 'These words are not derivable; these words are derivable' - this distinguishes the method of comprehending, either perceiving or not perceiving the indivisibility (of the word), of the mind involved. If it follows a wrong lead, the interpretation should be methodically turned away from arriving at the wrong meaning.

Thereafter words like *śrotriya* and *kṣatriya*, whose basic forms are unrecognisable in them, are presented. [In '*śrotriya*' the actual *prakṛti* is '*chandas*', meaning *veda*. When the *gha* affix is added to give the sense of 'one who studies or knows *veda*', '*śrotra*' is substituted for '*chandas*'. Similarly, '*rāṣṭra*' (meaning country) is substituted by '*kṣatra*', when the *gha* affix is added to give the sense of the ruling class in a country.] Here the basic form does not obtain. Because it is the meaning of the affix [indicating the person who is well versed in, or the person who rules], defined by the meaning of the base, that is intended here.

Then are presented some conventionally established words whose division into parts does not obtain, as the meanings of the parts are impossible [to relate with the conventional sense], e.g. *śakragopā* (lit. *Indra*-herd, but the name of an insect), *tailapāyikā* (lit. oil-footsoldier, but the name of a bird) and *maṇḍapa* (lit. 'drinker of rice water', but refers to 'pavilion').

Again words which do take the meanings of their parts but denote a species (*jāti*), are cited. *Saptaparna*, *kṛtamāla* etc. [denote species of trees.] As the tree which has shed its leaves, as well as the one whose leaves are just sprouting, is a tree, the name *saptaparna* given to the tree, since it has seven leaves in every node [holds even when the tree is bare]. Similarly, the name *kṛtamāla*, applied to the tree species which forms its flowers in necklace-like bunches, refers to the tree which is abundantly in blossom and the one in which even the cluster of buds has not come out.

अथ पञ्चाङ्गुलमिवाश्वकर्ण इव पर्णमस्येत्युपचरितार्थावयवा जातिवाचिन एव पञ्चाङ्गुलाश्वकर्णादयो वर्ण्यन्ते । तेषु हि पञ्चाङ्गुलादिव्यपदेशः प्रोद्भिद्यमानप्रवालमालमपि यावदनुवर्तते ।

ततः संनिधीयमानेऽप्यनाश्रीयमाणवृत्तिपदार्था लोहितशालिगौरखर^{१७} इत्यादयो निगद्यन्ते । तत्र हि सन्नपि वर्णविशेषः समुदायस्य जातिवचनत्वाच्छब्दार्थत्वेन नावसीयते ।

तदेवमयं शकलीकृतवृत्तिपदार्थाभिव्यक्तिः प्रथमानुरागानन्तरादाविव राजपुरुषादावप्यवयवाभिव्यक्तिं शक्यते त्याजयितुम् । अत एव प्रथमानुरागादीनां विप्रलम्भसंभोगादीनाञ्च पारिभाषिकोऽपि संसर्गः संनिधीयत इति ॥

१८. प्रकीर्णोदाहरणम्

प्रकीर्णकेषु स्पृहयन्तीव्रतमष्टमीचन्द्रकः । स हि चैत्रचतुर्थीतोऽष्टमचतुर्थ्यामुपादीयमानः कामिनीभिरर्च्यते ।
यथा -

अवसहिअजणो पइणा सलाहमाणेण एच्चिरं हसिओ ।
चन्दो त्ति तुज्झ मुहसंमुहदिण्णकुसुमंजलिविलक्खो ॥ (२९५)
[अवशहतजनः पत्या श्लाघ्यमानेनेयच्चिरं हसितः ।
चन्द्र इति तव मुखसंमुखदत्तकुसुमाञ्जलिविलक्षः ॥]

यस्यां यवस्रस्तरेष्वबला लोलन्ति सा कुन्दचतुर्थी । यथा -

लुलिआ गहवइधुआ दिण्णं व फलं जवेहिं सविसेसं ।
एण्हि अणिवारिअमेव गोहणं चरउ छेत्तम्मि ॥ (२९६)
[लुलिता गृहपतिसुता दत्तमिव फलं यवैः सविशेषम् ।
इदानीमनिवारितमेव गोधनं चरतु क्षेत्रे ॥]

वसन्तावतारदिवसः सुवसन्तकः । यथा -

Names like *pañcāṅgula* and *aśvakarṇa*, which are given because the leaves of the respective trees are like 'five-fingers' or like 'horse-ear', i.e., names containing parts, whose meanings they take up secondarily, are also class names. The names *pañcāṅgula* etc. are used even when the fresh buds are just sprouting [and the shape of the leaf is not yet visible].

Then are cited names like *lohitaśāli* and *gaurakhara* which, though formed by compounding [*lohita*+*śāli*, *gaura*+*khara*], do not rest on their members for their sense. The particular colour is there, no doubt, but as the collection of parts *«samudāya»* functions as a class name, these names do not stop with conveying just the meanings of the words (constituting them). [*Lohitaśāli* would not just mean *śāli* which has become red, but would refer to a particular species called *lohitaśāli*. *Gaurakhara* refers to a species of wild donkey, and not to a donkey which is white.]

Thus, by dissolving the compound *«vṛtti»*, the usual sense *«abhiniveśaḥ»* of the (member) words is arrived at, so, as in *prathamānurāgānantara* etc., in *rājapuruṣa* etc. too, the usual sense of the parts can be given up [ignored]. Therefore, the conventional connected sense *«pāribhāṣika-saṃsarga»* also obtains in the *vipralambhasambhogas* such as *prathamānurāga(-anantara sambhoga)*.

18. *Prakīrṇams* Illustrated

Among *prakīrṇakams* (the various feasts described), the vow of desiring women is '*aṣṭamīcandraka*'. The moon sighted on the eighth *caturthī*, from the *caturthī* (fourth lunar day) of the *Caitra* month, is worshipped by wives. For example: (*Prākṛta*)

For long ridiculed by your worthy husband, as the conquerer of weak people, the moon, confronted thus by your flower offering, is abashed. (295)

The vow in which women roll on a bed of maize (husk) is called *kunda-caturthī*. For example: (*Prākṛta*)

The daughter of the house is rolling (on the maize bed). A special boon has been given as it were by the maize. Let the cattle roam about in the field without being stopped. (296)

The day on which spring sets in is called *suvasantaka*. For example: (*Prākṛta*)

छणपिठधूसरत्थणि महुमअतंवच्छि कुवलआहरणे ।
 कण्णकअचूअमंजरि पुत्ति तुए मंडिओ गामो ॥ (२९७)
 [क्षणपिष्टधूसरस्तनि मधुमदताग्राक्षि कुवलयाभरणे ।
 कर्णकृतचूतमञ्जरि पुत्रि त्वया मण्डितो ग्रामः ॥]

यत्र स्त्रियो दोलामारोहन्ति सान्दोलनचतुर्थी । यथा -

आन्दोलणक्खणोदिठआए दिठे तुमम्मि मुद्धाए ।
 आसंघिज्जइ काउं करपेल्लणणिच्चला दोला ॥ (२९८)
 [आन्दोलनक्षणोत्थितया दृष्टे त्वयि मुग्धया ।
 आशास्यते कर्तुं करप्रेरणनिश्चला दोला ॥]

एकमेव सुकुसुमनिर्भरं शाल्मलिवृक्षमाश्रित्य सुनिमीलितकादिभिः खेलतां क्रीडैकशाल्मली । यथा-

को एसोत्ति पलोदुत्तुं सिंबलिवलिअं पिअं परिक्खसइ ।
 हलिअसुअं मुद्धबहू सेअजलोल्लेण हत्थेण ॥ (२९९)
 [क एष इति प्रत्यावर्तितुं शाल्मलिवलितं प्रियं परिपातयति^१ ।
 हालिकसुतं मुग्धवधूः स्वेदजलार्द्रेण हस्तेन ॥]

त्रयोदश्यां कामदेवपूजा मदनोत्सवः । यथा -

गामतरुणीओ हिअअं हरन्ति पोढाणं थणहरिल्लीओ ।
 मअणूसअम्मि कोसुंभकंचुआहरणमेत्ताओ ॥ (३००)
 [ग्रामतरुण्यो हृदयं हरन्ति प्रौढानां स्तनभारवत्यः ।
 मदनोत्सवे कौसुम्भकञ्चुकाभरणमात्राः ॥]

गन्धोदकपूर्णवंशनाडीशृङ्गकादिभिर्यूनां प्रियजनाभिषेककर्दमेन क्रीडा उदकक्ष्वेडिका । यथा -

अहं धाविरुण संझामएण सव्वंगिअं पडिच्छन्ति ।
 फग्गुमहे तरुणीओ गहवइसुअहत्थचिक्खिल्लं ॥ (३०१)
 [अथ धावित्वा संध्यामदेन सर्वाङ्गिकं प्रतीक्षन्ते ।
 फल्गुमहे तरुण्यो गृहपतिसुतहस्तकर्दमम् ॥]

यत्रोत्तमस्त्रियः पादाभिघातेनाशोकं विकास्य तत्कुसुममवतंसयन्ति सा अशोकोत्तंसिका । यथा -

उत्तंसिरुण दोहलविअसिआसोअमिन्दुवअणाए ।
 विहिणो णिप्फलकंकेल्लिकरणसदो समुप्पुसिओ ॥ (३०२)
 [उत्तंसयित्वा दोहदविकसिताशोकमिन्दुवदनया ।
 विधेर्निष्फलकंकोलकरणशब्दः समुत्प्रोज्झितः ॥]

Your breasts dust-laden from grinding for the [spring] festival! Your eyes red with the intoxication of wine! Decking yourself with lotuses! Wearing mango blossoms on your ears! O Daughter, the village is indeed ornamented by you! (297)

The occasion where women sport on swings, is called *āndolana-caturthī*. As for example: (*Prākṛta*)

The maiden who is on the swing at the festival, on seeing you, begins to hope that you will stop the swing with your hands. (298)

Ekaśālmālī is played (by youth) around a single, abundantly blooming *śālmālī* tree, closing each others' eyes. For example:

'Guess who this is!' Saying this, the young wife tries to turn around her dear one, the young farmer who is circling the *śālmālī*, with her hands wet with perspiration. (299)

Madana worship on the thirteenth lunar day is *Madanotsava*. For example: (*Prākṛta*)

The young women of the village with their ample breasts, ornamented only with saffron bodices, steal strong hearts at the Love festival. (300)

The sport in which youths muddy their dear ones, spraying scented water filled in bamboo pipes and sprays is *udakakṣveḍikā*. For example: (*Prākṛta*)

Having run about in the intoxication of dusk, at the *Phalgu* festival, the young women await with all their limbs the mud from the hands of the headman's son. (301)

The festival in which noble women adorn themselves with the blossoms from the *aśoka* tree which has been made to bloom by their ritual kicking, is *aśokottamśikā*. For example: (*Prākṛta*)

Wearing the *aśoka* blossom born of her wish-granting ritual, the moon-visaged girl wiped off the bad name, 'maker of the sterile *kaṅkola*', earned by the Creator. (302)

यत्राङ्गनाभिश्चूतमञ्जर्योऽवरुज्यानङ्गाय बाणत्वेन दायं दायमवतंस्यन्ते सा चूतभञ्जिका । यथा-

रइअं पि ता ण सोहइ रइजोग्गं कामिणीण छणणेवच्छं ।
कण्णे जा ण रइज्जइ कवोलघोलंतसहआरं ॥ (३०३)
[रचितमपि तावन्न शोभते रतियोग्यं कामिनीनां क्षणनेपथ्यम् ।
कर्णे यावन्न रच्यते कपोलघूर्णमानसहकारम् ॥]

यत्र युवतयो मदिरागण्डूषदोहदेन बकुलं विकास्य तत्पुष्पाण्यवचिन्वन्ति सा पुष्पावचायिका । यथा-

पीणत्थणएसु केसर दोहलदाणुमुहीअ णिवलंतो ।
तुंगसिहरग्गपडणस्स जं फलं तं तुए पत्तं ॥ (३०४)
[पीनस्तनेषु केसर दोहददानोन्मुख्या निपतन् ।
तुङ्गशिखराग्रपतनस्य यत्फलं तत्त्वया प्राप्तम् ॥]

यत्र कस्ते प्रियतम इति पृच्छद्भिः पलाशादिनवलताभिः प्रियो जनो हन्यते सा चूतलतिका । यथा -

णवलअपहरं अङ्गे जहिं जहिं महइ देअरो दाउं ।
रोमंचदंडराई तहिं तहिं दीसइ वहूए ॥ (३०५)
[नवलताप्रहारमङ्गे यत्र यत्रेच्छति देवरो दातुम् ।
रोमाञ्चदण्डराजिस्तत्र तत्र दृश्यते वध्वाः ॥]

पञ्चात्मानुनयन्ती^१ भूतमातृका यथा -

विहलइ से णेवच्छं पम्माअइ मंडणं गई खलइ ।
भूअच्छणणच्चणम्मि सुहअ मा णं पुलोएसु ॥ (३०६)
[विहलयत्यस्या नेपथ्यं प्रम्लायते मण्डनं गतिः स्खलति ।
भूतक्षणनृत्ये सुभग मैनां प्रलोकयेः ॥]

वर्षासु कदम्बनीपहारिद्रकादिकुसुमैः प्रहरणभूतैर्द्विधा दलं^१ विभज्य कामिनीनां क्रीडाः कदम्बयुद्धानि ।

यथा -

सहिआहिं पिअविसज्जिअकदंबरअभरिअणिब्भरुच्छसिओ ।
दीसइ कलंबत्थवओ व्व त्थणहरो हलिअसोण्हाए ॥ (३०७)
[सखीभिः प्रियविसर्जितकदम्बरजोभरितनिर्भरोच्छ्वसितः ।
दृश्यते कदम्बस्तबक इव स्तनभरो हालिकस्नुषायाः ॥]

Where the women pluck the mango blossoms and, offering them, one by one, to *Madana*, to serve as his arrows, wear them, that festival is *cūtabhañjikā*. For example: (*Prākṛta*)

Though completed, even the festival adornment fit for *Rati* is not beautiful on the women, till the mango blossoms which will gently swing on their cheeks are worn on their ears. (303)

Where the young women make the *bakula* tree bloom by the *dohada* of spraying a mouthful of wine on it, and then pick those flowers, that is *puṣpāvacāyikā*. For example: (*Prākṛta*)

O pollen! By falling on the generous breasts of that woman who raised her face for the *dohada* (spraying the mouthful of wine), you have attained that fruit which falling over a high peak grants. (304)

Where, being teased, 'Who is your lover?', a dear one is beaten with fresh creepers of *palāśa* etc., that is *cūtalatikā*. For example: (*Prākṛta*)

On the bride's limbs, wherever her brother-in-law aims a blow with the new creeper, hair standing on end in dense rows is seen. (305)

Bhūtamātrkā festival saluting the *pañcātmā* (five elements) is as follows: (*Prākṛta*)

Her attire loosens, her embellishment fades, her step falters. Friend! Do not gaze at her as she dances in the *bhūta* festival. (306)

In the rainy season, forming two teams, and using as missiles the *kadamba*, *nīpa*, *hāridraka* and other flowers, the game that women play, is *kadambayuddha*. For example: (*Prākṛta*)

The heavy bosom of the farmer's daughter-in-law, fluffed with a full coat of *kadamba* pollen sprayed by her friends egged on by her husband, looks like a bunch of *kadamba* flowers. (307)

प्रथमवर्षणप्ररूढनवतृणाङ्कुरासु स्थलीषु शाद्वलमभ्यर्च्य भुक्तपीतानां कृत्रिमविवाहादिक्रीडा नवपत्रिका । तत्र च वर्णविधानादौ तेषामेवंविधाः परिहासा भवन्ति । यथा -

ता कुणह कालहरणं तुवरंतम्मि वि वरे विवाहस्स ।
जा पंडुणहवआइं होंति कुमारीअ अंगाइं ॥ (३०८)

[तावत्कुरुत कालहरणं त्वरमाणेऽपि वरे विवाहस्य ।
यावत्पाण्डुनखपदानि भवन्ति कुमार्या अङ्गानि ॥]

अभिनवबिसाङ्कुरोद्भेदाभिरामं सरः समाश्रित्य कामिमिथुनानां क्रीडा बिसखादिका । यथा -

गेणहंति पिअअमा पिअअमाण वअणाहि विसलअद्धाईं ।
हिअआइं वि कुसुमाउहवाणकआणेअरंधाईं ॥ (३०९)

[गृह्णन्ति प्रियतमाः प्रियतमानां वदनादिबिसलतार्थानि ।
हृदयानीव कुसुमायुधबाणकृतानेकरन्ध्राणि ॥]

शक्रोत्सवदिवसः शक्रार्चा । यथा -

सच्चं चिअ कट्टमओ सुरणाहो जेण हलिअधूआए ।
हत्थेहिं कमलदलकोमलेहिं छित्तो ण पल्लविओ ॥ (३१०)

[सत्यमेव काष्ठमयः सुरनाथो येन हालिकदुहित्रा ।
हस्तैः कमलदलकोमलैः स्पर्ष्टो न पल्लवितः ॥]

आश्विने पौर्णमासी कौमुदी । यथा -

अह तइ सहत्थदिण्णो कह वि खलन्तमत्तजणमज्झे ।
तिस्सा त्थणेसु जाओ विलेवणं कोमुईवासो ॥ (३११)

[अथ त्वया स्वहस्तदत्तः कथमिव स्वल्पन्मत्तजनमध्ये ।
तस्याः स्तनेषु जातो विलेपनं कौमुदीवासः ॥]

दीपोत्सवो यक्षरात्रिः । यथा -

अण्णे वि हु होंति छणा ण उणो दीआलिआसरिच्छा दे ।
जत्थ जहिच्छं गम्मइ पिअवसही दीवअमिसेण ॥ (३१२)

[अन्येऽपि खलु भवन्ति क्षणा न पुनर्दीपालिकासदृक्षास्ते ।
यत्र यथेच्छं गम्यते प्रियवसतिर्दीपकमिषेण ॥]

शमीधान्यशूकधान्यानामार्द्राणामेवाग्निपक्वानामभ्यवहारोऽभ्यूषखादिका । यथा -

On grounds sprouting fresh grass shoots with the first rain, after worshipping the verdant ground and eating and drinking, people playing games of make-believe wedding etc. is *navapatrikā*. There, in 'choosing' (the partner), 'conducting' (the ceremony) etc., these kinds of jocular teasing go on. For example: (*Prākṛta*)

Even if the groom is in a hurry to wed, you folk must delay till the maiden's nails turn white. (308)

The sport engaged in by loving pairs in ponds lovely with new lotus shoots, is *bisakhādikā*. For example: (*Prākṛta*)

Lovers are snatching from lovers' mouths broken lotus stems which are like hearts riddled with holes by the arrows of the flower-armed (*Madana*). (309)

The day of *Indra's* festival is *śakrārcā*. For example: (*Prākṛta*)

Really the lord of the gods is wooden. For, touched by the farmer's daughter with hands delicate as lotus petals, he did not sprout new leaves. (310)

In the month of *Aśvina* the full moon day is *kaumudī*. For example: (*Prākṛta*)

How could you have done it with your own hands in the midst of the stumbling, intoxicated people? The moonlight became the perfume dust anointing her breasts. (311)

The festival of lights is *Yakṣarātri*. For example: (*Prākṛta*)

Many are the festivals, but none like the festival of lights, where one can freely visit the beloved's house, with the lamp [lighting] providing an excuse. (312)

The feasting on fresh, undried *śamī* and *sūka* corn, toasted on the fire is *abhyūṣakhādikā*. For example: (*Prākṛta*)

वाअग्निना करो मे दद्धोत्ति पुणो पुणो च्चिअ कहेइ ।
 हलिअसुआ मलिअच्छुसदोहली पामरजुआणो ॥ (३१३)
 [निर्वाणाग्निना करो मे दग्ध इति पुनः पुनरेव कथयति ।
 हालिकसुता मृदितोच्छ्वासदोहदिनी पामरयूनि ॥]

प्रथमत एवेक्षुभक्षणं नवेक्षुभक्षिका । यथा -

दिअरस्स सरअमउअं अंसूमइलेण देइ हत्थेण ।
 पढमं हिअअं बहुआ पच्छा गण्डम् सदंतवणं ॥ (३१४)
 [देवरस्य शरणमृदुकमश्रुमलिनेन ददाति हस्तेन ।
 प्रथमं हृदयं वधूका पश्चादिक्षुं सदन्तव्रणम् ॥]

ग्रीष्मादौ जलाशयावगाहनं तोयक्रीडा । यथा -

पिसुणेति कामिणीणं जललुक्कपिआवऊहणसुहेल्लि ।
 कण्डइअकवोलुफुल्लणिच्चलच्छीइँ वअणाइँ ॥ (३१५)
 [पिशुनयन्ति कामिनीनां जललीनप्रियावगूहनसुखकेलिम् ।
 कण्टकितकपोलोत्फुल्लनिश्चलाक्षीणि वदनानि ॥]

^१नाट्यादिदर्शनम् प्रेक्षा । यथा -

णच्चिहिइ णडो पेच्छिहिइ जणपओ भोइओ नायकस्सो वि ।
 दूसिहिइ जइ रङ्गविहडणअरी गहवइधुआ ण वच्चिहिइ ॥ (३१६)
 [नर्तिष्यते नटः प्रेक्षिष्यते जनपदो भोगिको नायकः सोऽपि ।
 दूषयिष्यति यदि रङ्गविघटनकरी गृहपतिदुहिता न व्रजिष्यति ॥]

आलिङ्गनादिग्लहा दुरोदरादिक्रीडा द्यूतानि । यथा -

आश्लेषे प्रथमं क्रमेण विजिते ^१हृष्टाधरस्यार्पणे
 केलिद्यूतविधौ पणं प्रियतमे कान्तां पुनः पृच्छति ।
 सान्तर्हासनिरुद्धसंभृतरसोद्भेदस्फुरद्गण्डया
 तूष्णीं सारिविसारणाय निहितः स्वेदाम्बुगर्भः करः ॥ (३१७)

रागोद्दीपनाय माध्वीकादिसेवा मधुपानम् । यथा -

थोआरूढमहुमआ खणपम्हट्टावराहदिण्णुल्लावा ।
 हसिरुण संठविज्जइ पिएण सम्मरिअलज्जिआ कावि पिआ ॥ (३१८)
 [स्तोकारूढमधुमदा क्षणविस्मृतिरपराधदत्तोल्लापा ।
 हसित्वा संस्थाप्यते प्रियेण संस्मृतलज्जिता कापि प्रिया ॥]

'My hands have been burnt by the open fire' - mutters the farmer's daughter again and again, yearning for the stroking and puffing from the dull-witted young man. (313)

The eating of the first crop of sugarcane is called *navekṣubhakṣikā*. For example: (*Prākṛta*)

To her brother-in-law, with her tear-stained hand, the new bride gives, first, her heart which is mellow like the autumn, and then, the sugarcane bearing her teeth marks. (314)

With the setting in of summer, the diving into water is *tōyakṛidā*. For example: (*Prākṛta*)

With thrilling cheeks and wide, still eyes the fair ones' faces reveal their pleasure in sporting in the water in the arms of their lovers. (315)

Watching drama etc. is called *prekṣā*. For example: (*Prākṛta*)

The actor will dance; the entire crowd, keen to enjoy, will watch. The chief too will fault (the show), if the daughter of the village head, who can vanquish the stage, does not come. (316)

Gambling with dice etc., winning embrace etc., is *dyūta*. For example:

In the game of gambling, the embrace first won, and the trembling lips then offered, when the lover asked - 'What will be the stake now?', the beloved, her cheeks throbbing to contain her laughter and control the rush of delight, wordlessly put forth her hand, wet with perspiration, for throwing the dice. (317)

For exciting love, the drinking of *mādhvika* etc. is *madhupāna*. For example: (*Prākṛta*)

One girl, in the rising intoxication of wine, momentarily losing thought, talks loudly and pointlessly, is laughingly led to a seat by her lover, and is abashed on remembering. (318)

१९. प्रेमप्रकारोदाहरणम्

प्रेमप्रकारेषु विप्रियादिभिरप्यविनाशनीयो नित्यः । यथा -

दिट्ठा कुविआणुणआ पिआ सहस्सजणपेल्लणम्मि विसहिअम् ।
जस्स णिसण्णाइ उरे सिरीए पेम्मेण लहुइओ अप्पाणो ॥ (३१९)

[दृष्ट्वा कुपितानुनया प्रिया सहस्रजनप्रेरणमपि विसोढम् ।
यस्य निषण्णयोरसि श्रिया प्रेम्णा लघूकृत आत्मा ॥]

तपश्चरणादिजन्मा नैमित्तिकः । यथा -

इयेष सा कर्तुमवन्ध्यरूपतां समाधिमास्थाय तपोभिरात्मनः ।
अवाप्यते वा कथमन्यथा द्वयं तथाविधं प्रेम पतिश्च तादृशः ॥ (३२०)

अनिर्धारितविशेषः सामान्यः । यथा -

कुविआओ वि पसण्णाओ ओरण्णमुहीओ वि समाणीओ ।
जह गहिआ तह हिअअं धारेति अ णिव्वइं बाला ॥ (३२१)

[कुपिता अपि प्रसन्ना अवरुदितमुख्योऽपि समानाः ।
यथा गृहीतास्तथा हृदयं धारयन्तीव निर्वृतिं बालाः ॥]

निर्धारितविशेषप्रकारो विशेषवान् । यथा -

णवि तह अणालवन्ती हिअअं दूमेइ माणिणी अहिअं ।
जह दूरविअंभिअगरुअरोसमज्झत्थभणिएहिम् ॥ (३२२)

[नापि तथानालपन्ती हृदयं दुनोति मानिन्यधिकं ।
यथा दूरविजृम्भितगुरुकरोषमध्यस्थभणितैः ॥]

इङ्गितादिभिरप्यनवगम्यः प्रच्छन्नः । यथा -

दिअहे दिअहे सूसइ संकेअअभंगवट्ठिआसंका ।
आवण्डुरोवणमुही कलमेण समं कलमगोवी ॥ (३२३)

[दिवसे दिवसे शुष्यति संकेतकभङ्गवर्धिताशङ्का ।
आपाण्डुरावनतमुखी कलमेन समं कलमगोपी ॥]

'सख्यादिभिरवगतः प्रकाशः । यथा -

19. *Prema-prakāras* Illustrated

Among the *premaprakāras* (types of attachment), that is called *nitya* (eternal) which cannot be destroyed even by hostile conditions. For example: (*Prākṛta*)

He who has seen the beloved angry and appeased, and has borne the challenge of thousands of people - his self is lightened by the radiance and love which pervade his heart. (319)

That is called *naimittika*, which causes the observance of penance etc. For example:

She (*Pārvatī*) wished to make her beauty fruitful by her austerities, relying on concentration. How else could she secure those two - such love and such a husband? (320)

With the state not determined, it is *sāmānya*. For example: (*Prākṛta*)

Incensed as well as pleased, bearing tearful faces, as well as in pride, as they are clasped, girls heap the heart, as it were, with supreme delight. (321)

With a particular state determined, it is *viśeṣavān*. For example: (*Prākṛta*)

Even without talking, the angry woman does not pain the heart as much as she does, with words surrounded by great stretches of anger. (322)

That which cannot be discovered even from signs is *pracchanna*. For example: (*Prākṛta*)

Day by day, her apprehension growing as her signals are failing, bending her head down and turning pale, along with the crop, the maiden guarding it is withering. (323)

That (love) which is discovered by friends is called *prakāśa*.

For example: (*Prākṛta*)

जइ होसि ण तस्स पिआ अणुदिअहं णीसहेहिं अंगेहिं ।
 णवसूअपीअपेउसमंतपाडिव्व किं सुवसि ॥ (३२४)
 [यदि भवसि न तस्य प्रिया अनुदिवसं निःसहरङ्गैः ।
 नवसूतपीतपीयूषमत्तमहिषीवत्सिकेव किं स्वपिषि ॥]

कारणोपाधिकः कृत्रिमः । यथा -

अदंसणेण पुत्तअ सुट्ठु वि णेहाणुवंधगहिआइं ।
 हत्थउडपाणिआइं वि कालेण गल्लंति पेम्माइं ॥ (३२५)
 [अदर्शनेन पुत्रक सुष्ट्वपि स्नेहानुबन्धगृहीतानि ।
 हस्तपुटपानीयानीव कालेन गलन्ति प्रेमाणि ॥]

कारणनिरपेक्षोऽकृत्रिमः । यथा -

जह जह जरापरिणओ होइ पई दुग्गओ विरूओ वि ।
 कुलपालिआए तह तह अहिअअरं वल्लहो होइ ॥ (३२६)
 [यथा यथा जरापरिणतो भवति पतिर्दुर्गतो विरूपोऽपि ।
 कुलपालिकायास्तथा तथाधिकतरं वल्लभो भवति ॥]

जन्मान्तरसंस्कारजनितः सहजः । यथा -

आणिअपुलउब्भेओ सवत्तिपणअपरिधूसरम्मि वि गुरुए ।
 पिअदंसणे पवड्डइ मण्णुठ्ठाणे वि रुप्पिणीअ पहरिसो ॥ (३२७)
 [आनीतपुलकोद्भेदः सपत्नीप्रणयपरिधूसरेऽपि गुरुके ।
 प्रियदर्शने प्रवर्धते मन्युस्थानेऽपि रुक्मिण्याः प्रहर्षः ॥]

उपचारापेक्षप्रकर्ष आहार्यः । यथा -

घरिणीअ अकइअव्वं चटुअं पिअअमे कुणंतम्मि ।
 अकअत्थाइं वि जाआइ झंति सिढिलाइं अङ्गाइं ॥ (३२८)
 [गृहिण्या अकैतवं चटुकं प्रियतमे कुर्वाणे सति ।
 अकृतार्थानीव जायाया झटिति शिथिलान्यङ्गानि ॥]

यौवनजो यथा -

तंबमुहकआहोआ जह जह थणआ किलेंति कुमारीणं ।
 तह तह लद्धावासोव्व मन्महो हिअअमाविसइ ॥ (३२९)
 [ताम्रमुखकृताभोगा यथा यथा स्तना क्रीडन्ते' कुमारीणाम् ।
 तथा तथा लब्धावास इव मन्मथो हृदयमाविशति ॥]

If you were not really his beloved, why would you be sleeping everyday, unable to hold up your limbs, like the new born buffalo calf which is drunk with the first milk? (324)

That which needs the cause is called *kṛtrima* (made up). For example: (*Prākṛta*)

O son! When (the object is) out of sight, love, though held together by strong bonds, vanishes with time, like the water held in cupped hands. (325)

That which needs no reason is called *akṛtrima* (genuine). For example: (*Prākṛta*)

As the husband is transformed by old age, failing in health and losing his looks, he grows dearer and dearer to the lady who safeguards his race. (326)

That which is born of impressions from another birth, is called *sahaja* (spontaneous). For example: (*Prākṛta*)

Even in the vast land of her anger, kept grey (and dry) by his love for her rival, at the appearance of the dear one, *Rukmiṇī*'s joy shoots up, in the thrill sprouting (on her limbs). (327)

That which grows with attention is *āhārya*. For example: (*Prākṛta*)

When sincere praise came from her husband, the housewife's limbs went limp at once, as if nothing more was to be accomplished. (328)

That which is born of youth is called *yauvanaja*. For example: (*Prākṛta*)

As the maidens' red-tipped breasts grow, *Madana*, as if finding the needed room, enters their hearts. (329)

उपचारानपेक्षो विस्रम्भजः । यथा -

ण वि तह छेअरआईं हरंति पुणरुत्तराअरमिआईं ।
जह जत्थव तत्थव जह व तह व सब्भावरमिआईं ॥ (३३०)
[नापि तथा छेकरतानि हरन्ति पुनरुक्तरागरमितानि ।
यथा यत्रैव तत्रैव यथा वा तथा वा सद्भावरमितानि ॥]

२०. प्रेमपुष्ट्युदाहरणम्

प्रेमपुष्टिषु चक्षुःप्रीतिर्यथा -

उत्पत्तिर्देवयजनाद् ब्रह्मवादी नृपः पिता ।
सुप्रसन्नोज्ज्वला मूर्तिरस्याः स्नेहं करोति मे ॥ (३३१)

मनःसंगो यथा -

एषा मनो मे प्रसभं शरीरात् पितुः पदं मध्यममुत्पतन्ती ।
सुराङ्गना कर्षति खण्डिताग्रात्सूत्रं मृणालादिव राजहंसी ॥ (३३२)

संकल्पोत्पत्तिर्यथा -

तं पुलइअं वि पेच्छइ तं अणिज्झाइ तीअ गेण्हइ गोत्तं ।
ठाइअ तस्स समअणे अण्णं वि विचिंतअम्मि सच्चिअ हिअए ॥ (३३३)
[तां पुलकितां प्रेक्षते तामेव निरर्थायति तस्या गृह्णाति गोत्रम् ।
तिष्ठति तस्य समदने अन्यामपि विचिन्तयति सैव हृदये ॥]

प्रलापो यथा -

अमअमअ गअणसेहर रअणीमुहतिलअ चंद दे छिवसु ।
छित्तो जेहिं पिअअमो ममं वि तेहिं चिअ करेहिं ॥ (३३४)
[अमृतमय गगनशेखर रजनीमुखतिलक चन्द्र हे स्पृश ।
स्पृष्टो यैः प्रियतमो मामपि तैरेव करैः ॥]

जागरो यथा -

तुह विरहुज्जागरओ सिविणे वि ण देइ दंसणसुहाइं ।
वाहेण जहालोअणविणोअणं पि से विहअं ॥ (३३५)
[तव विरहोज्जागरकः स्वप्नेऽपि न ददाति दर्शनसुखानि ।
बाष्पेण यथालोकनविनोदनमप्यस्या विहतम् ॥]

That which does not stand in need of cultivation is called *viśrambhaja*. For example: (*Prākṛta*)

That skilled love full of the delight of practised dalliance does not conquer as does the love which is spontaneously enjoyed with true feeling anywhere, anyhow. (330)

20. *Premapuṣṭi* Illustrated

Among *premapuṣṭis* (stages of growth of attachment), *cakṣuḥprīti* (pleasing the eye) is as follows:

Her birth is from the gods' sacrifice; her father, the king, can expound *brahma* (supreme truth); and her bright and happy form generates love in me. (331)

Manahsaṅga (attachment of the heart) is as follows:

This celestial damsel flying through the sky [lit. the middle domain of her father (*Viṣṇu*)], tugs the heart out of my body in the same way in which, from the lotus stem whose tip is cut, the royal swan drags out the fibre. (332)

Saṅkalpotpatti (fixing of intention) is as follows: (*Prākṛta*)

Her, he gazes at, of thrilling limb; her he holds in mind; her name he takes. Even as he thinks of another woman, she alone stays in his lovelorn heart. (333)

Pralāpa (raving) is as follows: (*Prākṛta*)

O Crown of the sky, laden with nectar! Forehead mark of the night! O Moon! Your beams (or hands) by which the dear one has been touched, touch me too with those very beams. (334)

Jāgara (sleeplessness) is as follows: (*Prākṛta*)

The sleep denied by parting from you does not leave her the pleasure of seeing you even in a dream. Her tears have destroyed even the delight of gazing [at things connected with you]. (335)

कार्श्यं यथा -

अइकोवणा वि सासू रोआविआ गअवईअ सोण्हाए ।
पाअपडणोण्णआए दोसु वि गलिएसु बलएसु ॥ (३३६)
[अतिकोपनापि श्वश्रू रोदिता गतपतिकया स्नुषया ।
पादपतनावनतया द्वयोरपि गलितयोर्वलययोः ॥]

अरतिर्विषयान्तरे यथा -

असमत्तो वि समप्पइ अपरिगहिअलहुओ परगुणालावो ।
तस्स पिआपडिवड्ढा ण समप्पइ रइसुहा समत्ता वि कहा ॥ (३३७)
[असमाप्तोऽपि समाप्यतेऽपरिगृहीतलघुकः परगुणालापः ।
तस्य प्रियाप्रतिबद्धा न समाप्यते रतिसुखा समाप्तापि कथा ॥]

लज्जाविसर्जनं यथा -

अगणिआसेसजुआणा बालअ वोलीणलोअमज्जाआ ।
अह सा भमइ दिसामुहपसारिअच्छी तुह कएण ॥ (३३८)
[अगणिताशेषयुवका बालक व्यतिक्रान्तलोकमर्यादा ।
अथ सा भ्रमति दिशामुखप्रसारिताक्षी तव कृतेन ॥]

व्याधिर्यथा -

अण्णह ण तीरइ च्चिअ परिवड्ढंतअगरुअसंतावम् ।
मरणविणोएण विणा विरमावेउं विरहदुखम् ॥ (३३९)
[अन्यथा न शक्यत एव परिवर्धमानगुरुकसंतापम् ।
मरणविनोदेन विना विरमयितुं विरहदुःखम् ॥]

उन्मादो यथा -

अवलंबह मा संकह ण इमा गहलंघिआ परिभमइ ।
अत्थक्कगज्जिउब्भंतहित्थहिअआ पहिअजाआ ॥ (३४०)
[अवलम्बध्वं मा शङ्कध्वं नेयं ग्रहलङ्घिता परिभ्रमति ।
आकस्मिकगर्जितोद्भ्रान्तत्रस्तहृदया पथिकजाया ॥]

Kārsyam (wasting away) is as follows: (*Prākṛta*)

Wrathful though she was, the mother-in-law was reduced to tears when her daughter-in-law, whose husband was away (on travels), bent to touch her feet and let fall both her bangles. (336)

Viṣayāntare arati (loss of interest in other things) is as follows: (*Prākṛta*)

Narration of another's virtues, of little interest (to him), is stopped, even before it is completed. Talk about his beloved, delightful as love, is not stopped, even when it has been completed. (337)

Lajjāvisarjanam (shedding of shyness) is as follows: (*Prākṛta*)

O simple youth! Ignoring all the young men, trespassing all decorum, she is walking around, turning her eyes in all directions for (the sight of) you. (338)

Vyādhī (malady/lovesickness) is as follows: (*Prākṛta*)

The pain of parting, growing manifold into great agony, cannot be ended by any other means except the pleasure of death. (339)

Unmāda (madness) is as follows: (*Prākṛta*)

Hold (her). Fear not. This is not a devil on her rounds. It is only the traveller's wife whose heart has been struck by terror at the sudden roar of thunder. (340)

मूर्च्छा यथा -

जं मुच्छिआ ण अ सुओ कलंबगंधेण तं गुणे पडिअं ।
इअरह गज्जिअसदो जीएण विणा ण वोलितो ॥ (३४१)
[यन्मूर्च्छिता न च श्रुतः कदम्बगन्धेन तद्गुणे पतितम् ।
इतरथा गर्जितशब्दो जीवेन विना न व्यतिक्रामेत् ॥]

मरणं यथा -

अज्ज वि ताव एक्कं मामं वारेहि पिअसहि रुअंतिं ।
कल्लि उण तम्मि गए जइ ण मरिस्सं ण रोइस्सं ॥ (३४२)
[अद्यापि तावदेकं मा मां वारय प्रियसखि रुदन्तीम् ।
कल्ये पुनस्तस्मिन् गते यदि न मरिष्यामि न रोदिष्यामि ॥]

ता इमा विप्रलम्भजन्मानो द्वादशापि प्रेमपुष्टिभूमयः संभोगेषु स्वानुरूपामेव प्रेमप्रकर्ष-
भूमिकामास्कन्दयन्ति ॥

२१. पात्रभेदोदाहरणम्

(१) नायकाः

नायकेषु कथाव्यापी नायको यथा -

गुरोः शासनमत्येतुं न शशाक स राघवः ।
यो रावणशिरश्छेदकार्यभारेऽप्यविकलवः ॥ (३४३)

प्रतिनायको यथा -

जेतारं लोकपालानां स्वमुखैरर्चितेश्वरम् ।
रामस्तुलितकैलासमरातिं बह्वामन्यत ॥ (३४४)

उपनायको यथा -

स हत्वा वालिनं वीरं तत्पदे चिरकाङ्क्षिते ।
धातोः स्थान इवादेशं सुग्रीवं संन्यवेशयत् ॥ (३४५)

अनुनायको यथा -

स मारुतसुतानीतमहौषधिहतव्यथः ।
लङ्कास्त्रीणां पुनश्चक्रे विलापाचार्यकं शरैः ॥ (३४६)

Mūrcchā (swoon) is as follows: (*Prākṛta*)

That she fainted and did not hear it, was a good done by the *kadamba* fragrance. Or the sound of the clouds would not have departed without her life.

(341)

Marāṇam (death) is as follows: (*Prākṛta*)

Dear friend! At least today, do not stop me from weeping, this once. If, when he has gone, I am still alive, I tell you, I will not weep.

(342)

All these twelve (conditions) arising from *vipralambha* are the grounds nurturing love, providing the support to the progress of love in the *sambhoga* following each (separation).

21. Character Types Illustrated

(1) Main Characters

Among the *Nāyakas* (prominent male characters), the hero *nāyaka* who occupies the entire story is as follows:

He was not able to transgress the command of his father - that scion of *Raghu* (*Rāma*), who was undaunted even at the immense task of severing *Rāvaṇa*'s heads.

(343)

Pratināyaka (hero's adversary) is as follows:

The vanquisher of the guards of the quarters, who worshipped *Śiva*, offering his own heads, who held aloft the *Kailāsa* mountain, that adversary (*Rāvaṇa*) - *Rāma* respected highly.

(344)

Upanāyaka (minor hero) is as follows:

He killed the brave *Vālī* and in that long-coveted position placed *Sugrīva*, like a substitute in the place of a verb root.

(345)

Anunāyaka (second hero) is as follows:

His pain removed by the great herb brought by *Hanumān* (lit. the son of the wind), he (*Lakṣmaṇa*) resumed his teaching of lament to the womenfolk of *Laṅkā* with his arrows.

(346)

कथाव्यापिनी नायिका यथा -

तीए सविसेसदूनिअसवत्तिहिअआइं णिव्वलंतसिणेहं ।
 पिअगरूइआइ णिमिअं सोहग्गगुणाणं अग्गभूमीअ पअम् ॥ (३४७)
 [तया सविशेषदूनितसपत्नीहृदयया निर्वर्त्यमानस्नेहम् ।
 प्रियगुरुकृतया निर्मितं सौभाग्यगुणानामग्रभूम्यां पदम् ॥]

प्रतिनायिका यथा -

तं तिअसकुसुमदामं हरिणा णिम्महिअसुरहिगंधामोअं ।
 अप्पणइअं पि दूमिअ पणइणिहिअएण रुप्पिणीए विइण्णं ॥ (३४८)
 [तत्त्रिदशकुसुमदामं हरिणा निर्गच्छत्सुरभिगन्धामोदम् ।
 आत्मनानीतमपि दूनितप्रणयिनीहृदयेन रुक्मिण्यै वितीर्णम् ॥]

उपनायिका यथा -

देवीस्वीकृतमानसस्य नियतं स्वप्नायमानस्य मे
 तद्गोत्रग्रहणादियं सुवदना यायात् कथं न व्यथाम् ।
 इत्थं यन्त्रणया कथं कथमपि क्षीणा निशा जाग्रतो
 दाक्षिण्योपहतेन सा प्रियतमा स्वप्नेऽपि नासादिता ॥ (३४९)

अनुनायिका यथा -

श्लाघ्यानां गुणिनां धुरि स्थितवति श्रेष्ठान्ववाये त्वयि
 प्रत्यस्तव्यसने महीयसि परं प्रीतोऽस्मि जामातरि ।
 तेनेयं मदयन्तिकाद्य भवतः प्रीत्यै भवत्प्रेयसे
 मित्राय प्रथमानुरागघटिताप्यस्माभिरुत्सृज्यते ॥ (३५०)

आभासेषु नायकाभासो यथा -

कह मा खिज्जउ मज्झो इमीअ कंदोदृदलसरिच्छेहिं ।
 अच्छीहिं जो ण दीसइ घणत्थणहररुद्धपसरेहिं ॥ (३५१)
 [कथं मा क्षीयतां मध्य एतस्या नीलोत्पलदलसदृशाभ्याम् ।
 अक्षिभ्यां यो न दृश्यते घनस्तनभररुद्धप्रसराभ्याम् ॥]

नायिकाभासो यथा -

The heroine «*nāyikā*» who dominates the whole story is as follows:
(*Prākṛta*)

Causing anguish to her co-wives, winning his attachment, esteemed by her husband, she has made a place for herself on the summit of conjugal felicity.

(347)

Pratināyikā (heroine's rival) is as follows: (*Prākṛta*)

That garland of the gods' flowers, delightfully scattering its divine fragrance, and what is more, brought by himself, *Hari* gifted to *Rukmiṇī*, paining the heart of his favourite (*Satyabhāmā*).

(348)

Upanāyikā (minor heroine) is as follows:

'My heart rightfully claimed by this queen, how am I to guard this fair one from being pained by my uttering the (other one's) name in dream?'-keeping awake with this effort, the night was spent somehow. Struck by (his own) kindness, even in dream he could not reach the dear one.

(349)

Anunāyikā (second heroine) is as follows:

As you stand in the forefront among deserving, virtuous men, hail from a noble family, are beyond vice, and are worthy, I am fully satisfied with you, son-in-law. So, to please you, we give away this *Madayantikā* today to your dear friend, even though their first meeting has already taken place.

(350)

Among the *ābhāsas*, *nāyaka-ābhāsa* (hero-semblance) is as follows: (*Prākṛta*)

Why will not her waist pine, unnoticed that it is by her blue-lotus petal eyes, as their reach is obstructed by her heavy breasts?

(351)

Nāyikā-ābhāsa (heroine-semblance) is as in:

कृतसीतापरित्यागः स रत्नाकरमेखलाम् ।
बुभुजे पृथिवीपालः पृथिवीमेव केवलाम् ॥ (३५२)

उभयाभासो यथा -

अवऊहिअपुव्वदिसे समअं जोण्हाए सेविअपओसमुहे ।
माइ ण झिज्जउ रअणी वरदिसाइतपच्छिअम्मि मिअंके ॥ (३५३)
[अवगूहितपूर्वदिशे समकं ज्योत्स्नया सेवितप्रदोषमुखे ।
मातर्न क्षीयते रजनी अपरदिशाभिमुखप्रस्थिते मृगाङ्ग ॥]

तिर्यगाभासो यथा -

ओरत्तपङ्कअमुहिं वम्महणडिअं व सलिलसअणणिसण्णं ।
अल्लिअइ तीरणलिणिं वाआइ गमेइ सहचरिं चक्काओ ॥ (३५४)
[उपरक्तपङ्कजमुखीं मन्मथनटितामिव सलिलशयननिषण्णाम् ।
आलिङ्गति तीरनलिनीं वाचा गमयति सहचरीं चक्रवाकः ॥]

(२) षोडशनायकभेदाः

नायकेषु सर्वगुणसम्पद्योगादुत्तमः । स यथा -

रामोऽयं जगतीह विक्रमगुणैर्यातः प्रसिद्धिं परा-
मस्मद्भाग्यविपर्ययाद् यदि परं देवो न जानाति तम् ।
वन्दीवैष यशांसि गायति मरुद् यस्यैकबाणाहति-
श्रेणीभूतविशालतालविवरोद्धूतैः^१ स्वरैः सप्तभिः ॥ (३५५)

पादोनगुणसंपद्योगान्मध्यमः । यथा -

किं नो व्याप्तदिशां प्रकम्पितभुवामक्षौहिणीनां फलं
किं द्रोणेन किमङ्गराजविशिखैरेवं यदि क्लाम्यसि ।
जीवद्भ्रातृशतस्य मे भुजबलच्छायां सुखामाश्रिता
त्वं दुर्योधनकेसरीन्द्रगृहिणी शङ्कास्पदं किं तव ॥ (३५६)

अर्धगुणसंपद्योगात् कनिष्ठः । यथा -

Having forsaken *Śītā*, the ruler of the earth enjoyed only the earth that was girdled by the storehouse of gems (ocean). (352)

Ubhaya-ābhāsa (semblance of both) is as follows: (*Prākṛta*)

Having hugged the eastern horizon, having caressed the face of the evening with his beams, the deer-marked (moon) has departed towards the other direction. [Even then,] Mother, the night does not waste away (end). (353)

Tiryag-ābhāsa (semblance in lower creatures) is as follows: (*Prākṛta*)

The *cakravāka* hugs the lotus bank who, with her flushed red lotus face, seems to be reclining on her water bed, directed by *Madana* (Manmatha), and bids his mate to leave him. (354)

(2) The Sixteen Hero Types

Among heroes, the one who possesses all the virtues is *uttama* (*nāyaka*). For example:

This is *Rāma* who has earned the highest fame on this earth with his valour. It is our misfortune if Your Majesty is unaware of him whose praises are sung by the wind like a bard, with the seven notes emerging from the holes pierced in a row of mighty *tāla* trees at one shot of his arrow. (355)

The one who possessess three-quarters of these virtues is the *madhyama* (*nāyaka*). For example:

What is the use of these armies occupying all the directions, causing tremors in the earth if you continue to be in low spirits? What is the use of *Droṇa*? Of what use are the arrows of *Karṇa* (lit. the king of *Aṅga*)? While we hundred brothers live, you are sheltered in the happy shade of my arms; you are the wife of the lion of kings, *Duryodhana*. What is the ground for your apprehension? (356)

Possessing a half of these endowments, the *kaniṣṭha nāyaka* is, for example:

एकस्मिन् शयने मया मयसुतामालिङ्ग्य ^१निद्रालसा-
मुन्निद्रं शयितेन मच्चरणयोः संवाहनव्यापृता ।
पादाग्रेण तिलोत्तमा स्तनतटे सस्नेहमापीडिता
^२हर्षावेगसमर्पितानि पुलकान्यद्यापि नो मुञ्चति ॥ (३५७)

सत्त्वप्रधानः सात्त्विको यथा -

शक्त्या वक्षसि मग्नया सह मया मूढे प्लवाधिपे
निद्राणेषु च विद्रवत्सु कपिषु प्राप्तावकाशे द्विषि ।
मा भैष्टेति निरुन्धतः कपिभयं तस्योद्भटभ्रूस्थिते-
र्मर्मच्छेदविसंष्टुलाक्षरजडा वाचस्त्वया न श्रुताः ॥ (३५८)

रजःप्रधानो राजसो यथा -

सामन्तमौलिमणिरञ्जितशासनाङ्क -
मेकातपत्रमवनेर्न तथा प्रभुत्वम् ।
अस्याः सखे चरणयोरधिगम्य सम्य-
गाज्ञाकरत्वमहमद्य यथा कृतार्थः ॥ (३५९)

तमःप्रधानस्तामसो यथा -

तपो वा शस्त्रं वा व्यपदिशति यः कश्चिदिह वः
स दर्पादुद्दामद्विषमसहमानः कलयतु ।
अरामां निःसीरध्वजदशरथीकृत्य वसुधा-
मृतृप्तस्तत्कुल्यानपि ^१परशुरामः शमयति ॥ (३६०)

अनेकजानिः ^१साधारणो यथा -

स्नाता तिष्ठति कुन्तलेश्वरसुता वारोऽङ्गराजस्वसु-
र्द्युते रात्रिरियं जिता कमलया देवी प्रसाद्याद्य च ।
इत्यन्तःपुरसुन्दरीः प्रति मया विज्ञाय विज्ञापिते
देवेनाप्रतिपत्तिमूढमनसा द्वित्राः स्थितं नाडिकाः ॥ (३६१)

अनन्यजानिरसाधारणो यथा -

आविवाहसमयाद्गृहे वने शैशवे तदनु यौवने पुनः ।
स्वापहेतुरनुपासितोऽन्यया रामबाहुरुपधानमेष ते ॥ (३६२)

Embracing the sleep-languid *Mandodarī* (lit. daughter of *Maya*) on the couch, lying awake, I affectionately pressed with the tip of my toes the breast of *Tilottamā* who was pressing my feet. Even now she cannot forget the thrill produced in that joy and excitement. (357)

Endowed with *sattva*, the *sāttvika* (*nāyaka*) is, for example:

[*Lakṣmaṇa* to *Rāma*] Upon the (weapon) *śakti* being thrust into my chest, the lord of the monkeys by my side falling unconscious, and the drowsy monkeys fleeing, that was the moment for the enemy (*Rāvaṇa*). Saying, 'Do not fear', *Vibhīṣaṇa* controlled the panic of the monkeys with firmly knit brow; but his words grew faint with agitation at (the sight of) my grievous wound, and so were not heard by you. (358)

Endowed with *rajas*, the *rājasa* (*nāyaka*) is, for example:

Friend! Ruling over the entire earth brought under one umbrella, on a throne adorned by the gem-studded crowns of all the lesser rulers (bent in obeisance) - that sovereignty is nothing compared to my fulfilment today in winning the privilege of carrying out the commands of her feet. (359)

Endowed with *tamas*, the *tāmasa* (*nāyaka*) is, for example:

Here among you, whoever pursues penance or warfare and, out of arrogance, cannot bear this adversary who is out to destroy, let him know - this *Paraśurāma* will not rest in content after robbing this earth of *Rāma*, *Janaka* and *Daśaratha*; he will annihilate all their scions. (360)

With many wives, the *sādhārāṇa nāyaka* is, for example:

The daughter of the *Kuntala* ruler is waiting after her monthly ablution; but it is also the turn of the *Aṅga* king's sister; this very night has been won in gambling by *Kamalā*; and the chief queen has to be appeased today. Gathering all this information about the beauties of the royal household, when I presented it to the king, he stood still for two or three moments, his mind stupid with bewilderment. (361)

With only one wife, the *asādhārāṇa (ananyajānī) nāyaka*, is, for example:

From the time of marriage, this arm of *Rāma* which, at home or in the forest, in childhood or in the youth following, has not been approached by another (girl) for sleeping on, is your pillow. (362)

अहङ्कारप्रधानो धीरोद्धतो यथा -

चक्रं वा मधुहा कृतान्तगृहिणां^१ दत्ताग्रपञ्चाङ्गुलम्
वज्रं भूधरपक्षशोणितसुरापानोन्मदं वा वृषा ।
शूलं वासुररक्तबिन्दुनिचितं गृह्णातु शूलायुधो
धृष्टद्युम्नमहं निहन्मि समरे कश्चित् परित्रायताम् ॥ (३६३)

रत्युपचारप्रधानो धीरललितो यथा -

आधातुं विनयं निरागसि नरे कुप्यन्तु नामेश्वरा-
स्तेन स्वाशयशुद्धिरेव सुकरा प्रायः प्रभूणां पुरः ।
मिथ्यामानिनि मन्यसे यदि तदा नित्यं मनोवर्तिनी
ध्याता तामरसाक्षि चित्तफलके^१ का वा त्वदन्या मया ॥ (३६४)

उपशमप्रधानो धीरप्रशान्तो यथा -

कुलममलिनं भद्रा मूर्तिर्मतिः श्रुतिशालिनी
भुजबलमलं स्फीता लक्ष्मीः प्रभुत्वमखण्डितम् ।
प्रकृतिसुभगा ह्येते भावा मदस्य च हेतवो
व्रजति पुरुषो यैरुन्मादं त एव नवाङ्कुशाः^१ ॥ (३६५)

विश्रब्धोदारकर्मा धीरोदात्तः । स यथा -

कपोले जानक्याः करिकलभदन्तद्युतिमुषि
स्मरस्मेरं गण्डोडुमरपुलकं वक्त्रकमलम् ।
मुहुः पश्यन् शृण्वन् रजनिचरसेनाकलकलं
जटाजूटग्रन्थि द्रढयति रघूणां परिवृढः ॥ (३६६)

कैतवप्रधानः शठो यथा -

दृष्ट्वैकासनसंस्थिते^१ प्रियतमे पश्चादुपेत्यादरा-
देकस्या नयने निमील्य विहितक्रीडानुबन्धच्छलः ।
ईषद्वक्रितकन्धरः सपुलकः प्रेमोल्लसन्मानसा-
मन्तर्हासलसत्कपोलफलकां धूर्तोऽपरां चुम्बति ॥ (३६७)

कृतापराधोऽप्यविलक्षो धृष्टो यथा -

With his self-esteem prominent, the *dhīroddhata* (*nāyaka*) is, for example:

Let *Kṛṣṇa* (lit. the killer of *Madhu*) take up his discus which has pushed many to their residence in Death's abode; let *Indra* (*Ṛṣā*) take up his thunderbolt which is intoxicated with the wine of blood from the wings of the mountains (it severed); let *Śiva* (lit. the trident-armed) take up the trident which is covered with the blood of the demons. I am going to kill *Dhṛṣṭadyumna* in the battle. Let someone protect him! (363)

The *dhīralalita* (*nāyaka*) who is involved in amorous activities is, for example:

Just to teach civility to him, masters may be angry with their man for no fault of his, and that might make proving his innocence to them easy. You who are falsely angry! With eyes like the red lotus! If you accept that you are in my heart, then whom else can I behold on that heart easel? (364)

Distinguished by quietude, the *dhīraprasānta* (*nāyaka*) is, for example:

Unsullied family, beautiful form, mind full of learning, ample strength of arm, abundant wealth, unchallenged lordship - these are naturally pleasing conditions, and also the causes of intoxication. The very things which take a man to the heights of exultation, leash him anew. (365)

The trustworthy doer of noble deeds, the *dhīrodātta* (*nāyaka*), is as follows:

Seeing once more, (reflected) on *Jānakī*'s cheek which has stolen the gleam of baby ivory, (his) face-lotus glowing and thrilling with love, and hearing the noise of the demons' army, the lord of the *Raghus* firmly tightens the knot of his matted locks. (366)

The *śaṭha* (*nāyaka*) of deceitful conduct is, for example:

Seeing his two beloveds sitting together, the rascal approaches from behind and, tenderly closing the eyes of one on the pretext of starting a game, he turns his neck a little to kiss with a thrill the other, whose heart is dancing with love and cheeks are gleaming with inward laughter. (367)

Guilty but unabashed, the *dhṛṣṭa* (*nāyaka*) is, for example:

शतं वारानुक्तः प्रियसखि वचोभिः स परुषैः
 सहस्रं निर्धूतः पदनिपतितः पार्ष्णिहतिभिः ।
 कियत्कृत्वो बद्धाः पुनरिह न वेद्मि भ्रुकुटय-
 स्तथापि क्लिश्यन् मां क्षणमपि न धृष्टो विरमति ॥ (३६८)

हृदयङ्गमप्रवृत्तिरनुकूलो यथा -

मुञ्च मानमनिमित्तकोपने संध्यया प्रणमितोऽस्मि नान्यया ।
 किं न वेत्सि सहधर्मचारिणं चक्रवाकसमवृत्तिमात्मनः ॥ (३६९)

औपरोधिकप्रवृत्तिर्दक्षिणो यथा -

अनेन कल्याणि मृणालकोमलं
 व्रतेन गात्रं ग्लपयस्यकारणम् ।
 प्रसादमाकाङ्क्षति यस्तवोत्सुकः
 स किं त्वया दासजनः प्रसाद्यते ॥ (३७०)

(३) द्वात्रिंशन्नायिकाभेदाः

नायिकागुणेषु सर्वगुणसंपद्योगादुत्तमा यथा -

हसिआइं समंसलकोमलाइं वीसंभकोमलं वअणं ।
 सब्भावकोमलं पुलइअं च णमिमो सुमहिलाणं ॥ (३७१)
 [हसितानि समांसलकोमलानि विराम्भकोमलं वचनम् ।
 सद्भावकोमलं प्रलोकितं च नमामः सुमहिलानाम् ॥]

पादोनगुणसंपद्योगान्मध्यमा यथा -

णिअदइअदंसणुक्खित्त पहिअ अण्णेण वच्चसु पहेण ।
 गहवइवहुआ दुल्लङ्घिअवाउरा इह ग्गामे ॥ (३७२)
 [निजदयितदर्शनोत्क्षिप्त पथिक अन्येन व्रज पथा ।
 गृहपतिवधूर्दुर्लङ्घितवागुरा इह ग्रामे ॥]

अर्धगुणसंपद्योगादधमा यथा -

तं किर खणा विरज्जसि तं किर उवहससि सअलमहिलाओ ।
 एहेहि वारवालिइ अंसू मइलं समुप्पिसिमो ॥ (३७३)
 [त्वं किल क्षणाद्विरज्यसे त्वं किलोपहससि सकलमहिलाः ।
 एह्येहि वारपालिके अश्रु मलिनं समुत्प्रोज्झामः ॥]

Dear friend! A hundred times he has been spoken harsh words; a thousand times, fallen at my feet, he has been dismissed with a kick; how many times I have frowned at him I do not know; yet the shameless one does not stop troubling me even for a moment. (368)

Considerate in his behaviour, the *anukūla* (*nāyaka*) is, for example:

[Dear one!] Losing your temper without reason! Give up your anger. I was bending down for the evening prayer, and not for another (woman). Don't you know your life-mate, whose conduct is like that of the *cakravāka* [bird, known for his fidelity]? (369)

Of gallant behaviour (lit. pleasing those in the inner apartments), the *dakṣiṇa* (*nāyaka*) is, for example:

By this penance, O beautiful one, you are needlessly tiring your body which is as delicate as the lotus stem. He who is eagerly waiting to please you, your slave, why is he (myself) being pleased by you? (370)

(3) Thirty-two Heroine Types

Possessing all the virtues of the *nāyikā*, the *uttamā* (*nāyikā*) is, for example: (*Prākṛta*)

We bow down to the smiles of good women which are open and soft; to their speech which is trusting and soft; and to their glance which is benign and soft. (371)

With three-fourths of the endowments, the *madhyamā* (*nāyikā*) is, for example: (*Prākṛta*)

O traveller, eager to see your beloved! Take some other path. In this village you cannot cross the headman's wife without being ensnared. (372)

With half of these endowments, the *adhamā* (*nāyikā*) is for example: (*Prākṛta*)

You lose interest in a moment and you make fun of all the women too. Come, come, harlot. We will wipe your tear stains. (373)

वयःकौशलाभ्यामसंपूर्णा मुग्धा यथा -

सहिआहिं भण्णमाणा त्थणए लग्गं कुसुम्भपुप्फंति ।
मुद्धबहुआ हसिज्जइ पप्फोडंती णहवआई ॥ (३७४)
[सखीभिर्भण्यमाना स्तने लग्नं कुसुम्भपुष्पमिति ।
मुग्धवधूका हस्यते प्रस्फोटयन्ती नखपदानि ॥]

वयसा परिपूर्णा मध्यमा यथा -

पडिवक्खमण्णुंजे लावण्णउडे अणंगगअकुंभे ।
पुरिससअहिअअधरिए कीस थणन्ती त्थणे वहसि ॥ (३७५)
[प्रतिपक्षमन्युपुञ्जौ लावण्यपुटावनङ्गजकुम्भौ ।
पुरुषशतहृदयधृतौ किमिति स्तनन्ती स्तनौ वहसि ॥]

वयःकौशलाभ्यां संपूर्णा प्रगल्भा यथा -

खिण्णस्स ठवेइ उरे पइणो गिम्हावरणहरमिअस्स ।
ओल्लं गलन्तउप्फं ण्हाणसुअंधं चिउरभारं ॥ (३७६)
[खिन्नस्य स्थापयत्युरसि पत्युर्ग्रीष्मापराह्वरमितस्य ।
आर्द्रं गलत्कुसुमं स्नानसुगन्धं चिकुरभारम् ॥]

यत्नापनेयमाना^१ धीरा यथा -

ण वि तह अणालवन्ती हिअअं दूनेइ माणिणी अहिअं ।
जह दूरविअम्हिअगरुअरोसमज्जत्थभणिएहिं ॥ (३७७)
[नापि तथानालापन्ती हृदयं दुनोति मानिन्यधिकम् ।
यथा दूरविजृम्भितगुरुकरोषमध्यस्थभणितैः ॥]

अयत्नापनेयमाना^१ अधीरा यथा -

अवलंबिअमाणपरंमुहीअ एतस्स माणिणि पिअस्स ।
पुट्टिपुलउगमो तुह कहेइ समुहट्ठिअं हिअअं ॥ (३७८)
[अवलम्बितमानपराङ्मुख्या आगच्छतो मानिनि प्रियस्य ।
पृष्ठपुलकोद्गमस्ते कथयति संमुखस्थितं हृदयम् ॥]

Yet to mature in age and art, the *mugdhā* (*nāyikā*) is, for example: (*Prākṛta*)

When her friends tell her, 'The safflower is sticking to your breasts', the innocent bride begins to wipe off the nail marks, only to provoke their laughter. (374)

Fully mature in age, the *madhyamā* (*nāyikā*) is, for example: (*Prākṛta*)

Why are you groaning to bear these breasts, which are heaps of anguish for your rivals, receptacles of beauty, the temples of *Madana's* elephants, held in the hearts of a hundred men? (375)

Fully mature in age and art, the *pragalbhā* (*nāyikā*) is for example: (*Prākṛta*)

On the chest of her husband who is lying exhausted after amour in the summer afternoon, she rests her wet tresses, which are bereft of flowers but fragrant with washing. (376)

Pacified in anger with effort, the *dhīrā* (*nāyikā*) is, for example: (*Prākṛta*)

The silence of the angry woman does not pain as much as her words which are surrounded by a vast stretch of anger. (377)

Pacified in anger without effort, the *adhīrā* (*nāyikā*) is, for example: (*Prākṛta*)

O angry one! As you turn your face away, clinging to your anger, the hair on end on your back shows your heart turning to the dear one who is approaching. (378)

आत्मीया स्वा यथा -

घरिणीअ महाणसकम्मलग्गमसिमइलिएण हत्थेण ।
छित्तं मुहं हसिज्जइ चन्दावत्थं गअं पइणा ॥ (३७९)
[गृहिण्या महानसकर्मलग्नमसीमलिनितेन^१ हस्तेन ।
स्पृष्टं मुखं हस्यते चन्द्रावस्थां गतं पत्या ॥]

परकीयान्यदीया यथा -

वइविवरणिग्गअदलो एरण्डो साहइब्ब तरुणाणं ।
एत्थ घरे हलिववहू एद्दहमेत्तत्थणी वसइ ॥ (३८०)
[वृतिविवरनिर्गतदल एरण्डः साधयतीव तरुणेभ्यः ।
अत्र गृहे हलिकवधूरेतावन्मात्रस्तनी वसति ॥]

पाणिगृहीता ऊढा यथा -

बालत्तणदुल्ललिआए अज्ज अणज्जं कअं णववहूए ।
भाआमि घरे एआइणित्ति णितो पई रुद्धो ॥ (३८१)
[बालत्वदुर्ललितयाद्य अनार्यं कृतं नववध्वा ।
बिभेमि गृहे एकाकिनीति निर्यन् पती रुद्धः ॥]

अनूढा कुमारी यथा -

कस्स करो बहुपुण्णफलेक्कतरुणो तुहं विसम्मिहइ ।
थणपरिणाहे मम्महणिहाणकलसोव्व पारोहो ॥ (३८२)
[कस्य करो बहुपुण्यफलैकतरोस्तव विश्रमिष्यति ।
स्तनपरिणाहे मन्मथनिधानकलश इव प्ररोहः ॥]

प्रथमोढा ज्येष्ठा यथा -

पणअं पढमपिआए रक्खिउकामो वि महुमहुरेहिं ।
छेअवरो विणलिज्जइ अहिणववहुआविलासेहिं ॥ (३८३)
[प्रणयं प्रथमप्रियाया रक्षितुकामोऽपि मधुरमधुरैः ।
छेकवरः सुखायतेऽभिनववधूकाविलासैः ॥]

पश्चादूढा कनीयसी यथा -

Belonging (to him), the *svā* (*nāyikā*) is, for example: (*Prākṛta*)

Touched by her soot-stained hand engaged in kitchen work, the housewife's face is laughed at by her husband, for having reached the status of the moon. (379)

Belonging to another, the *anyadīyā* (*nāyikā*) is, for example: (*Prākṛta*)

The *eraṇḍa* tree with its leaves emerging through the gaps in the fence, is as if conveying to the young men that here, in this house, lives the farmer's wife with as large breasts. (380)

The married, *ūḍhā* (*nāyikā*) is, for example: (*Prākṛta*)

The newly married girl who was spoilt in childhood, did this uncivil thing today. She stopped her husband who was going out, saying, 'I am afraid of staying alone in the house.' (381)

The maiden, *kumārī* (*nāyikā*) is, for example: (*Prākṛta*)

Young maiden! Whose hand is going to be like the leaf of the one tree growing from the fruit of many merits, getting to rest on the expanse of your breast, which is the pot of *Madana's* wealth? (382)

Married first, the *jyeṣṭhā* (senior wife) is, for example: (*Prākṛta*)

Although he wishes to keep the love of his first wife, the clever groom cannot help enjoying the sweet, playful gestures of his new bride. (383)

Married later, the *kanīyasī* (junior wife) is, for example: (*Prākṛta*)

उद्वन्तमहारम्भे त्थणए दट्ठुण मुद्धबहुआए।
ओसिण्णकवोलाए णीससिअं पढमघरिणीए ॥ (३८४)

[उत्तिष्ठन्महारम्भौ स्तनकौ दृष्ट्वा मुग्धवध्वाः।
अवसन्नकपोलया निःश्वसितं प्रथमगृहिण्या ॥]

अहङ्कारद्धिरुद्धता यथा -

अण्णमहिलापसंगं दे देव करेसु अम्ह दइअस्स।
पुरिसा एक्कंतरसा ण हु दोसगुणे विजाणंति ॥ (३८५)
[अन्यमहिलाप्रसंगं हे देव कुर्वस्माकं दयितस्य।
पुरुषा एकान्तरसा न खलु दोषगुणौ विजानन्ति ॥]

गूढमानद्धिरुदात्ता यथा -

जाणइ जाणावेउं अणुणअविहुरीअमाणपरिसेसं।
इविक्कमम्मि विणआवलंबणं स च्चिअ कुणन्ती ॥ (३८६)
[जानाति ज्ञापयितुमनुनयविधुरितमानपरिशेषम्।
रतिविक्रमे विनयावलम्बनं सैव कुर्वन्ती ॥]

निर्विण्णमाना^१ शान्ता यथा -

जइआ पिओ ण दीसइ भणह हला कस्स कीरए माणो।
अह दिट्ठम्मि वि माणो ता तस्स पिअत्तणं कत्तो ॥ (३८७)
[यदा प्रियो न दृश्यते भणत हला कस्य क्रियते मानः।
अथ दृष्टेऽपि मानस्तत्तस्य प्रियत्वं कुतः ॥]

श्लाघनीयमाना ललिता यथा -

हसिएहिं उआलंभा अच्चुवआरेहिं रूसिअव्वाइं।
अंसूहिं मंडणाहिं एसो मग्गो सुमहिलाणं ॥ (३८८)
[हसितैरुपालम्भा अत्युपचारै रूषितव्यानि।
अश्रुभिः कलहा एष मार्गः सुमहिलानाम् ॥]

अनियतानेकोपभोग्या सामान्या यथा -

कडुए धूमंधारे अब्भुत्तणमग्गिणो समप्पिहिइ।
मुहकमलचुंबणलेहलम्मि पासट्ठिए दिअरे ॥ (३८९)
[कटुके धूमन्धकारेऽभ्युत्तेजनमग्नेः समाप्स्यते।
मुखकमलचुम्बनाभिलाषिणि पार्श्वस्थिते देवरे ॥]

Seeing the high, full breasts of the young bride, the first wife with her sunken cheeks, sighed. (384)

Full of self-esteem, the *uddhatā* (*nāyikā*) is, for example: (*Prākṛta*)

O God! Please provide another woman for my dear one. Men who have tasted one solitary flavour cannot discern faults and merits. (385)

Full of concealed anger, the *udāttā* (*nāyikā*) is, for example: (*Prākṛta*)

She knows how to show him the remains of the anger which he has appeased by pleading, resorting to meekness when he shows his might in love. (386)

Resigned in anger, the *sāntā* (*nāyikā*) is, for example: (*Prākṛta*)

Friend, tell me - when the dear one is not to be seen, on whom can anger be vented? And when he is seen, if I were to show anger, how can he be dear to me? (387)

Praiseworthy in anger, the *lalitā* (*nāyikā*) is, for example: (*Prākṛta*)

Reproaching with laughter, showing anger in excessive attention, expressing discord by tears - this is the way of good women. (388)

Enjoyed by many, the *sāmānyā* (*nāyikā*) is, for example: (*Prākṛta*)

If the brother-in-law stands nearby with a desire to kiss her lotus face, the fierce burning of the (kitchen?) fire will end in the acrid darkness of smoke. (389)

पत्यन्तरं प्राप्ता पुनर्भूर्यथा -

मयेन निर्मितां लङ्कां लब्ध्वा मन्दोदरीमपि ।
रेमे मूर्ता दशग्रीवलक्ष्मीमिव विभीषणः ॥ (३९०)

आत्मच्छन्दा स्वैरिणी यथा -

तह सा जाणइ पावा लोए पच्छण्णमविणअं काउम् ।
जह पढमं चिअ सच्चिअ लिक्खइ मज्झे चरित्तवंतीणम् ॥ (३९१)
[तथा सा जानाति पापा लोके प्रच्छन्नमविनयं कर्तुम् ।
यथा प्रथममेव सैव लेख्यते मध्ये चरित्रवतीनाम् ॥]

कलाचतुःषष्टिविद् गणिका यथा -

सच्छन्दरमणदंसणरसवट्ठिअगरुअवम्महविलासम् ।
सुविअड्ढवेसवणिआरमिअं को बणिणउं तरइ ॥ (३९२)
[स्वच्छन्दरमणदर्शनरसवर्धितगुरुकमन्मथविलासम् ।
सुविदग्धवेषवनितारमितं को वर्णितुं शक्नोति ॥]

रूपयौवनमात्रोपजीविनी रूपाजीवा यथा -

अयमेव दह्यमानस्मरनिर्गतधूमवर्त्तिकाकारः ।
चिकुरभरस्तव सुन्दरि कामिजनं किङ्करीकुरुते ॥ (३९३)

कुट्टमितादीनां कर्त्री विलासिनी यथा -

सामण्णसुन्दरीणं विब्भममावहइ अविणओ च्वेअ ।
धूम च्विअ पज्जलिआणं बहुमओ सुरहिदारूण ॥ (३९४)
[सामान्यसुन्दरीणां विभ्रममावहत्यविनय एव ।
धूम एव प्रज्वालितानां बहुमतः सुरभिदारूणाम् ॥]

यथोक्तलक्षणासु खण्डिता यथा -

पच्चूसागअणुरत्तदेह तइलोअलोअणाणंद ।
अण्णत्थखविअसव्वरिअ णहभूसण दिणवइ णमो दे ॥ (३९५)
[प्रत्यूषागतानुरक्तदेह त्रैलोक्यलोचनानन्द ।
अन्यत्रक्षपितशर्वरीक नभोभूषण दिनपते नमस्ते ॥]

Married again, the *punarbhū* (*nāyikā*) is, for example:

Having attained the *Laṅkā* built by *Maya* and, with it, *Mandodarī*, the embodiment as it were of *Rāvaṇa*'s fortune, *Vibhīṣaṇa* rejoiced. (390)

The wanton, *svairinī* (*nāyikā*) is, for example: (*Prākṛta*)

That wicked one knows how to carry on her misbehaviour, hidden from the world, so that she is counted first among women of virtue. (391)

Knowing the sixty-four arts, the *gaṇikā* (*nāyikā*) is, for example: (*Prākṛta*)

With the amorous sport enhanced by the delight of her freely beholding the lover, love with a cultured, beautifully attired woman - who can describe that? (392)

Making her living with just her beauty and youth, the *rūpājīvā* (*nāyikā*) is, for example:

O beautiful one! Your thick tresses alone, looking like the smoke curling up from the burning *Madana*, turn your admirers into slaves awaiting your orders. (393)

Practising *kuṭṭamitam* etc., the *vilāsini* (*nāyikā*) is, for example:

In beautiful common women it is their saucy behaviour that charms. In the fragrant wood that is burnt, it is the smoke that is valued. (394)

Among the heroines defined above, one who has been wronged (*khaṇḍitā*) is as follows: (*Prākṛta*)

[Dear one!] Coming (rising) very early in the morning, body smeared with red colour (possessing a red form), full of the delight of viewing '*trailokya*' (delight of all the eyes in the three worlds), back from a night spent elsewhere (having sent the night away), ornamented by cuts (ornament of the sky), husband by day (lord of the day)! Obeisance to you. (395)

कलहान्तरिता यथा -

अह सो विलक्खहिअओ मए अहव्वाइ अगणिअप्पणओ ।
 परवज्जणच्चिरीहिं तुम्हेहिं उवेक्खिओ जंतो ॥ (३९६)
 [अथ स विलक्षहृदयो मया^१ऽभव्ययागणितप्रणयः ।
 परवाद्यनर्तनशीलाभिर्युष्माभिरुपेक्षितो गच्छन् ॥]

विप्रलब्धा यथा -

अह सा तहिं तहिं विअ वाणीरवणम्मि चुक्कसंकेआ ।
 तुह दंसणं विमग्गइ पब्भट्टणिहाणपठाणं ॥ (३९७)
 [अथ सा तत्र तत्रैव वानीरवने विस्मृतसंकेता ।
 तव दर्शनं विमार्गति प्रभ्रष्टनिधानस्थानमिव ॥]

वासकसज्जा यथा -

एहिइ पिओ त्ति णिमिसं व जग्गिअं जामिणीअ पढमद्धं ।
 सेसं संतावपरव्वसाए वरिसं व बोलीणम् ॥ (३९८)
 [एष्यति प्रिय इति निमिषमिव जागृतं यामिन्याः प्रथमार्धम् ।
 शेषं संतापपरवशाया^१ वर्षमिवापक्रान्तम् ॥]

स्वाधीनपतिका यथा -

सालोए च्चिअ सूरे घरिणी घरसामिअस्स घेतूण ।
 णेच्छंतस्स वि पाए धुअइ हसंती हसंतस्स ॥ (३९९)
 [सालोक एव सूर्ये गृहिणी गृहस्वामिनो गृहीत्वा ।
 नेच्छतोऽपि पादौ धावति हसन्ती हसतः ॥]

अभिसारिका यथा -

गम्मिहिसि तस्स पासं मा जूरसु तरुणि वड्डउ मिअंको ।
 दुद्धे दुद्धम्मिव चंदिआए को पेच्छइ मुहं दे ॥ (४००)
 [गमिष्यसि तस्य पार्श्वं मा खिद्यस्व तरुणि वर्धतां मृगाङ्कः ।
 दुग्धे दुग्धमिव चन्द्रिकायां कः प्रेक्षते मुखं ते ॥]

Kalahāntarītā (parted by quarrel) is as follows: (*Prākṛta*)

His love scorned by the uncivil me, as he walked out with a shamed heart, he was ignored by you girls too, who are wont to dance to others' instruments.

(396)

Vipralabdhā (deprived of union) is as follows: (*Prākṛta*)

Having forgotten the appointed place of meeting, in the bamboo grove, now she is searching for a glimpse of you here and there, as for the treasure whose hiding place has slipped (from memory).

(397)

Vāsakasajjā (ready to receive her lover) is as follows: (*Prākṛta*)

'The loved one will come' - with this thought the first half of the night went like a minute, keeping awake. But, in the throes of anguish, the remaining night departed like a year for her.

(398)

Svādhīnapatikā (whose husband belongs to her) is as follows: (*Prākṛta*)

When the sun is still visible, the wife takes the husband's feet and, as he protests laughingly, washes them, laughing.

(399)

Abhisārikā (who goes to meet her lover) is as follows: (*Prākṛta*)

Young woman! You will go to him. Do not fret. Let the moon grow. Like milk in milk, who will detect your face in the moonlight?

(400)

प्रोषितभर्तृका यथा -

गिम्हे दवगिगमसिमइलिआइं दीसंति विज्झसिहराइं ।
 आससु पउत्थपइए ण होंति णवपाउसब्भाइं ॥ (४०१)
 [ग्रीष्मे दावाग्निमसीमलिनिनितानि दृश्यन्ते विन्ध्यशिखराणि ।
 आश्वसिहि प्रोषितपतिके न भवन्ति नवप्रावृडभ्राणि ॥]

विरहोत्कण्ठिता यथा -

अस्मिन् वर्षमहे न वर्तत इदं यत् कामदेवोत्सवे
 स्थेयं पुत्रि निरन्तरा तदधुना किञ्चिन्मुखे दीयताम् ।
 इत्युक्ते जरतीजनेन कथमप्यध्वन्यवध्वा ततः
 पर्यस्तेऽहनि कल्पितश्च कवलो धौतश्च धाराश्रुभिः ॥ (४०२)

(४) इतरपात्राणि

हीनपात्रेषु शकारो यथा -

पलिच्च ले लम्बदशाकलाअं पावालअं शुत्तशदेण छत्तं ।
 मंशं च खादुं तुह ओट्टकाहिं चकुश्चुकुश्चुकुचुकुश्चुकुंति ॥ (४०३)
 [प्रतीच्छ रे लम्बदशाकलापं प्रावारकं सूत्रशतेन छन्नम् ।
 मांसं च खादितुं तव ओष्ठकाभ्यां चकुश्चुकुश्चुकुचुकुश्चुकुंति ॥]

ललको यथा -

कंवलियालिए कंति कुडुंमलदंति
 धिद्धिलुद्धिए मइवेआलसि ।
 लत्तिसोवरि जगिरि तुमं सहिं
 खराविदुपोप्फलि ण लेकीसि ण आगसि ॥ (४०४)

अमात्यादिरासनार्हः पाषण्डादिर्वा पीठमर्दः ।

तयोरमात्येषु माल्यवान् यथा -

Proṣitabhartṛkā (whose husband is away) is as follows: (*Prākṛta*)

You are seeing the peaks of the *Vindhya* mountain blackened by the soot of the summer forest fire. Be consoled. You, whose husband is away! These are not the new rain clouds.

(401)

Virahotkanṭhitā (who longs for her lover who is away) is as follows:

'Daughter! In this festival of the year, celebrating the lord of Love, staying without food is not done. So put something into your mouth.' Thus coaxed by the old woman, the traveller's wife somehow picked up a morsel of food when the day was ending, and washed it with a stream of tears. (402)

(4) Other Characters

Among the lesser characters, *śakāra* (comic villain) is as follows: (*Prākṛta*)

[*śakāra* tempting *viṭa* to kill *Vasantasenā* for him-] Take this cloak with long fringes and hundreds of tassels. Your lips are smacking to dine on flesh (munching) with cukkucuku sounds. (403)

Lalaka is as follows: (*Prākṛta*)

[Not clear. The *Saṃskṛta* version not given.] (404)

Amātya (minister) etc., or *pāṣaṇḍa* (cultist or heretic) etc., deserving a seat, is the *pīṭhamarda* (hero's mentor).

Of the two (*pīṭhamarda* types), among *amātyas*, *Mālyavān*, for example:

हा वत्साः खरदूषणत्रिशिरसो वध्याः स्थ पापस्य मे
 हा हा वत्स विभीषण त्वमपि मे कार्येण हेयः स्थितः ।
 हा मद्वत्सल वत्स रावण महत् पश्यामि ते संकटं
 वत्से नैकषिं हा हतासि न चिरं त्रीन् पुत्रकान् द्रक्ष्यसि ॥ (४०५)

पाषण्डेषु भैरवानन्दो यथा -

दंसेमि तं पि ससिणं वसुधावङ्गणं
 थंभेमि तस्स वि रइस्स रहं णहद्धे ।
 आणेमि जक्खसुरसिद्धगणंगणाओ
 तं णत्थि भूमिवलए मह जं ण सज्झं ॥ (४०६)

[दर्शयामि तमपि शशिनं वसुधावतीर्णं
 स्तभ्नामि तस्यापि रवे रथं नभोऽर्धे ।
 आनयामि यक्षसुरसिद्धगणाङ्गना-
 स्तत्रास्ति भूमिवलये मम यत्र साध्यम् ॥]

वैहासिकः क्रीडनको विश्वास्यश्च विदूषकः । १७० कख

यथा -

फुल्लुक्करं कलमकूरसमं वहन्ति
 जे सिन्दुवारविडवा मह वल्लहा दे ।
 जे गालिदस्स महिसीदहिणो सरिच्छा
 रुच्चन्ति मुद्धविअइल्लपसूणपुञ्जा ॥ (४०७)

[पुष्पोत्करं कलमभक्तसमं वहन्ति
 ये सिन्दुवारविटपा मम वल्लभास्ते ।
 ये गालितस्य महिषीदध्नः सदृक्षा
 रोचन्ते मुग्धविचकिलप्रसूनपुञ्जाः ॥]

मान्यः कलत्रवान् भुक्तविभवो गुणवान् विटः ॥ १७० ॥

स यथा -

शकार किं प्रार्थनया प्रावरेणामिषेण वा ।
 अकार्यवर्जं मे ब्रूहि किमभीष्टं करोमि ते ॥ (४०८)



Alas sons! *Khara*, *Dūṣaṇa* and *Trisīras*! You have been killed by my wrongdoing. Alas! Alas! Son *Vibhīṣaṇa*, due to my action you too stand rejected. O my dear son *Rāvaṇa*! I see a great calamity coming to you. Daughter *Naikaṣi*, you are doomed. You will not see your three sons for a very long time. (405)

Among *pāṣaṇḍas*, *Bhairavānanda*, for example: (*Prākṛta*)

I can show even the moon brought down to the earth. I can stop even the sun's chariot midway through the sky. I can bring the women of the *yakṣas*, *suras*, *siddhas*. There is nothing on the earth's sphere which is not possible for me. (406)

170ab. One who provokes laughter, is playful and can be confided in [by the hero], is the *vidūṣaka*.

- For example: (*Prākṛta*)

The *sinduvāra* trees which bear clusters of flowers equalling (in their whiteness) cooked rice - they are my favourites. I like bunches of *vicakila* buds which look like the strained curds of buffalo (milk). (407)

170cd. (The companion) who is respectable, has a wife, enjoys wealth, and possesses virtue, is the *viṭa*.

He is as follows:

Śakāra! What are you pleading for by presenting (me) a shawl? Leaving out what should not be done, tell me what your wish is, which I can accomplish. (408)

धात्रेयकादिश्चेतो यथा -

चन्द्रापीडोऽथ संजातपीडः कादम्बरीं प्रति ।
प्राहिणोत् रुस्तकेयूरः केयूरकमुपस्थितम् ॥ (४०९)

पताकासु -

स्वात्मोपयोगिन्यन्योपयोगिन्यनुपयोगिनी ।
पताकेत्यापताकेति प्रकरीति प्रकीर्त्यते ॥ १७१ ॥

तासु पताका हनूमान् यथा -

दिष्ट्या सोऽयं महाबाहुरञ्जनानन्दवर्धनः ।
यस्य वीर्येण कृतिनो वयञ्च भुवनानि च ॥ (४१०)

आपताकाप्रकर्यौ मारीचजटायुषौ यथा -

रक्षसा मृगरूपेण वञ्चयित्वा स राघवौ ।
जहार सीतां पक्षीन्द्रप्रयासक्षणविघ्नितः ॥ (४११)

(५) इतरस्त्रीपात्राणि

सहजा पूर्वजागन्तुः सखीह त्रिविधोच्यते । १७२ कख

तासु लवङ्गिकादिः सहजा यथा -

उज्ज्वलालोकया स्निग्धा त्वया त्यक्ता न राजते ।
मलीमसमुखी वर्तिः प्रदीपशिखया यथा ॥ (४१२)

कामन्दक्यादिः पूर्वजा यथा -

तथा विनयनम्रापि मया मालत्युपायतः ।
नीता कतिपयाहोभिः सखीविश्रम्भसेव्यताम् ॥ (४१३)

त्रिजटादिरागन्तुर्यथा -

The son of the governess etc., the *ceṭa* is, for example:

Then the suffering *Candrāpīḍa* whose armlets were slipping down (from his arms, thin in separation), sent *Keyūra* who was with him, to *Kādambarī*.
(409)

Among *patākās* (chief characters in episodes in the story) -

171. One who serves his (the hero's) and his own purpose, one who serves the other's (adversary's) purpose, and one who is not commissioned to act, are called *patākā*, *āpatākā* and *prakarī* (respectively).

Of them, *Hanūmān* as *patākā* is as follows:

[*Rāma* says-] Fortunately (we have) this mighty-armed (*Hanumān*), (the son) delighting *Anjanā*, by whose valour both we and the worlds are blessed.
(410)

As *āpatākā* and *prakarī*, *Mārīca* and *Jaṭāyu* are as follows:

Having deluded *Rāma* and *Lakṣmaṇa* (lit. the two scions of *Raghu*), with the demon (*Mārīca* who went) in the form of a deer, he (*Rāvaṇa*) bore *Sītā* away, obstructed for a moment by the efforts of the lord of the birds (*Jaṭāyu*).
(411)

(5) Other Female Characters

172ab. Here (in poetry) the friend (*sakhī*) is said to be of three types, viz. *sahajā* (companion of same age), *pūrvajā* (senior well-wisher) and *āgantuh* (friend on some occasion).

Among them, *Lavaṅgikā* etc., *sahajā*, for example:

[*Kāmandakī* addressing the absent *Mālatī*-] Abandoned by you with the bright eyes, she [*Lavaṅgikā*] who is attached to you does not shine, like the soot-tipped wick abandoned by the bright flame of the lamp.
(412)

Kāmandakī etc., *pūrvajā*, for example:

[*Kāmandakī*-] 'By my plan even *Mālatī* who was meek with modesty, was, within a few days, brought to (the state of) confiding (her love) in a friend.'
(413)

Trijaṭā etc., *āgantuh*, for example: (*Prākṛta*)

जाणइ सिणेहभणिअं मा रअणिअरिस्ति मे जुउच्छसु वअणं ।
 उज्जाणम्मि वणम्मि अ जं सुरहिं तं लआण घेप्पइ कुसुमं ॥ (४१४)
 [जानकि स्नेहभणितं मा रजनीचरीति मे जुगुप्सस्व वचनम् ।
 उद्याने वने च यत्सुरभि तल्लतानां गृह्यते कुसुमम् ॥]

(६) नायकगुणाः

नायकगुणेषु महाकुलीनत्वं पुंसो यथा -

वासिष्ठैः सुकृतोद्भवोऽध्वरशतैरस्त्यग्निकुण्डोद्भवो
 भूपालः परमार इत्यधिपतिः सप्ताब्धिकाञ्चेर्भुवः ।
 अद्याप्यद्भुतहर्षगद्गदगिरो गायन्ति यस्योद्भटं
 विश्वामित्रजयोजितस्य भुजयोर्विस्फूर्जितं गुर्जराः ॥ (४१५)

औदार्यं यथा -

दिङ्मातङ्गघटाविभक्तचतुराघाटा मही साध्यते
 सिद्धा सापि वदन्त एव हि वयं रोमाञ्चिताः पश्यत ।
 विप्राय प्रतिपाद्यते किमपरं रामाय तस्मै नमो
 यस्मादाविरभूत्कथाद्भुतमिदं यत्रैव चास्तं गतम् ॥ (४१६)

महाभाग्यं यथा -

दोर्निष्पेषविशीर्णवज्रशकलप्रत्युप्तरूढव्रण-
 ग्रन्थ्युद्धासिनि भग्नमोघमघवन्मातङ्गदन्तोद्यमे ।
 भर्तुर्नन्दनदेवताविरचितस्त्रग्दाम्नि भूमेः सुता
 वीरश्रीरिव तस्य वक्षसि जगद्वीरस्य विश्राम्यतु ॥ (४१७)

कृतज्ञता यथा -

^१कृतककुपितैर्बाष्पाम्भोभिः सदैन्यविलोकितै-
 र्वनमसि गता यस्य प्रीत्या धृतापि तथाम्बया^२ ।
 नवजलधरश्यामाः पश्यन् दिशो भवतीं विना
 कठिनहृदयो जीवत्येव प्रिये स तव प्रियः ॥ (४१८)

रूपसंपदं यथा -

[*Trijaṭā*-] O *Jānakī*! Just because I am a demoness, do not be disgusted with these words spoken out of affection. In garden and wood, whichever flower has fragrance, gets plucked from the creeper. (414)

(6) Endowments of the *Nāyakas*

Among the endowments of the main characters, of the male character, high birth is as follows:

There was a king named *Paramāra* who was born from the holy fire of the hundred sacrifices performed by *Vasiṣṭha*; who was the fount of good deeds; who was the ruler of the earth girdled by the seven seas; even today the resounding glory of whose arms, proved by his victory over *Viśvāmitra*, is being sung by the *Gurjaras* in voices trembling with wonder and joy. (415)

Magnanimity is as follows:

'The earth stretching on four sides to the quarters, guarded by their elephants, is won. And having been won - see, saying this our body thrills - is given away to the *brāhmaṇa*. What more (tribute) can we pay *Rāma*? Our salutes to him, from whom this marvellous tale was born and in whom it ended.' (416)

Exalted position is as follows:

Let the daughter of the earth (*Sītā*) rest, like the goddess of valour, on the chest of our Lord (*Rāvaṇa*), the one great warrior of the world; on the chest which shines with the swelling wounds caused by the pieces falling from the thunderbolt smashed between his hands; on the chest on which the tusks of *Indra*'s elephant failed in their task and broke into pieces; on the chest which bears the garland strung by the gods from the celestial garden. (417)

Awareness of ideal behaviour «*kṛtajñatā*» is as follows:

[*Rāma* prates-] O dear one (*Sītā*)! For the love of whom you feigned angry, tearful, piteous glances and went to the forest (with him), that beloved of yours, that hard-hearted one, even as you (banished by him) are borne by your mother (earth), is seeing the directions darkened by the new clouds, without your company, and still lives. (418)

Possession of good looks is as follows:

व्यूढोरस्को वृषस्कन्धः शालप्रांशुर्महाभुजः ।
आत्मकर्मक्षमं देहं क्षात्रो धर्म इवाश्रितः ॥ (४१९)

यौवनसंपद् यथा -

महोक्षतां वत्सतरः स्पृशन्निव द्विपेन्द्रभावं कलभः श्रयन्निव ।
रघुः क्रमाद् यौवनभिन्नशैशवः पुपोष गम्भीरमनोहरं वपुः ॥ (४२०)

वैदग्ध्यसंपद् यथा -

कोऽयं भामिनि भूषणं कितव ते शोणः कथं कुङ्कुमात्
कूर्पासान्तरितः प्रिये विनिमयः पश्यापरं क्वास्ति मे ।
पश्यामीत्यभिधाय सान्द्रपुलकौ मृदनन् मृडान्याः स्तनौ
हस्तेन प्रतिनिर्जितेन्दुरवताद्घूते हसन् वो हरः ॥ (४२१)

शीलसंपद् यथा -

का त्वं शुभे कस्य परिग्रहो वा किं वा मदभ्यागमकारणं ते ।
आचक्ष्व मत्वा वशिनां रघूणां मनः परस्त्रीविमुखप्रवृत्तिः ॥ (४२२)

सौभाग्यसंपद् यथा -

असौ विद्याधारः शिशुरपि विनिर्गत्य भवना-
दिहायातः संप्रत्यविकलशरच्चन्द्रमधुरः ।
यदालोकस्थाने भवति पुरमुन्मादतरलैः
कटाक्षैर्नारीणां कुवलयितवातायनमिव ॥ (४२३)

मानिता यथा -

यदात्थ कामं भवता स याच्यता-
मिति क्षमं नैतदनल्पचेतसाम् ।
कथं प्रसह्याहरणैषिणां प्रियाः
परानुवृत्त्या मलिनीकृताः श्रियः ॥ (४२४)

उदारवाक्यत्वं यथा -

(He is) broad-chested, ox-shouldered, tall as the *śāla* tree, mighty-armed - the warrior ethic has, as it were, inhabited the body capable of performing its duties. (419)

Youthfulness is as follows:

Like the calf nearing bullhood and the young elephant reaching the stature of the mighty elephant, gradually, with youth finishing his childhood, *Raghu* developed a majestic, handsome body. (420)

Possession of intelligence is as follows:

'Dear wife! Who is this?' 'You rogue! It is your ornament (the moon).' 'Why is it red?' 'Because of vermillion.' 'Dear one! There is a stake under your bodice.' 'See for yourself. Where do I have another?' 'I will see' - saying this, the *Śiva*, who turned to his advantage the (loss of the) moon in the dice game, laughing and rubbing with his hand the soft breasts of *Pārvatī* which thrilled - may that *Śiva* protect you. (421)

Possession of character is as follows:

Fair one! Who are you? Whose wife are you? What brings you to me? Reassured that the mind of the self-controlled descendants of *Raghu* is averse to other women, speak (candidly). (422)

Possession of matrimonial worth is as follows:

He is a receptacle of learning, although tender in age. Having come out of the mansion and standing here now, he is sweet like the full autumn moon - for a glimpse of whom, the excited, unsteady glances of the women are as if filling the city's windows with blue lotuses. (423)

Self-respect is as follows:

'You had better beg him (the hunter king) for it (the arrow)'- this advice of yours is not for the great-minded. For those who wish to acquire by their might, how can the fortune sullied by compliance with others have any charm? (424)

Noble speech is as follows:

ख्याता एव वयं जगत्सु चरितैर्वाग्भिः किमाख्यायते
 संयतो भव शक्तिरस्ति भवतः सत्यं मनुष्यो भवान् ।
 शस्त्रैरव्यवधीयमानयशसः प्रायो वयं तेषु चेत्
 'प्रायस्ते ननु सन्ति तेऽपि गिरयो यैर्वानराः शस्त्रिणः ॥ (४२५)

स्थिरानुरागिता यथा -

ततः कैरप्युक्ते परिणयविधौ काष्ठमुनिभिः
 पुराणैरातङ्कगलपितहृदयेन क्षितिभृता ।
 विना वाचं नैतत् क्षममिति निधायाननमधः
 पतद्बाष्पाम्भोभिर्निखिलमिव दत्तं प्रतिवचः ॥ (४२६)

(७) नायिकागुणाः

नायिकागुणेषु स्त्रिया महाकुलीनता यथा -

'मानुषीषु कथं वा स्यादस्य रूपस्य संभवः ।
 न प्रभातरलं ज्योतिरुदेति वसुधातलात् ॥ (४२७)

औदार्यं यथा -

भ्रूभेदे सहसोद्गतेऽपि वदनं नीतं परां नम्रता-
 मीषन्माम् प्रति भेदकारि हसितं नोक्तं वचो निष्ठुरम् ।
 अन्तर्बाष्पजडीकृतं प्रभुतया चक्षुर्न विस्फारितम्
 कोपश्च प्रकटीकृतो दयितया मुक्तश्च न प्रश्रयः ॥ (४२८)

महाभाग्यं यथा -

तां नारदः कामचरः कदाचित् कन्यां किल प्रेक्ष्य पितुः समीपे ।
 समादिदेशैकवधूं भवित्रीं प्रेम्णा शरीरार्थहराम् हरस्य ॥ (४२९)

कृतज्ञता यथा -

पुरिससरिसं तुह इमं रक्खससरिसं कअं णिसाअरवइणा ।
 कह ता चित्तिअसुलहं महिलासरिसं ण संपडइ मे मरणम् ॥ (४३०)
 [पुरुषसदृशं तवेदं राक्षससदृशं कृतं निशाचरपतिना ।
 कथं तावच्चिन्तितसुलभं महिलासदृशं न संपद्यते मे मरणम् ॥]

[*Vālī* to *Rāma*-] For our deeds themselves we are known in the worlds. What remains to be said with words? Be ready (with your bow). There is strength in you. True, you are a man (and cannot fight without weapons). We are known to be unstoppable by weapons. But if you insist on them (arms), why, those rocks too are there, with which monkeys (my kin) arm themselves. (425)

Unswerving love is as follows:

When some aged, wood-hearted sages suggested marriage, the King (*Rāma*) whose heart was sick with pain, without a word bent his head down and, the falling tears fully answered them, as it were - 'that is not possible'. (426)

(7) Endowments of the *Nāyikās*

Among the endowments of heroines, high birth of the woman is as follows:

How, among mortal women, could there be the birth of such beauty? The flash with quivering light (lightning) arises not from the surface of the earth. (427)

Dignity is as follows:

Even though the eyebrows were raised sharply the face was bent very low. She directed a slight, disquieting smile at me, but no harsh word was spoken. The eyes, stilled by the tears within, were controlled from flying open in a glare. Thus her anger was revealed but her dignity not sacrificed by the dear one. (428)

Great destiny is follows:

Once, *Nārada* who roams at will, seeing that girl (*Pārvatī*) near her father, declared that she would be *Hara's* one bride who would win half of his body through love. (429)

Awareness of ideal behaviour (*ṛtajñatā*) is as follows: (*Prākṛta*)

(*Sītā* on news of *Rāma's* death-) This thy end is worthy of a man; and the lord of the demons hath done what befits a demon (in abducting me). Why is it that, death, worthy of a woman, and available at will, does not befall me? (430)

रूपसंपद यथा -

आभारणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः ।
उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः ॥ (४३१)

यौवनसंपद यथा -

उन्मीलितं तूलिकयेव चित्रं सूर्यांशुभिर्भिन्नमिवारविन्दम् ।
बभूव तस्याश्चतुरस्रशोभि वपुर्विभक्तं नवयौवनेन ॥ (४३२)

वैदग्ध्यसंपद यथा -

एकत्रासनसंस्थितिः^१ परिहृता प्रत्युद्गमाद् दूरत-
स्ताम्बूलानयनच्छलेन रभसाश्लेषोऽपि संविधितः ।
आलापोऽपि न मिश्रितः परिजनं व्यापारयन्त्यान्तिके
कान्तं प्रत्युपचारतश्चतुरया कोपः कृतार्थीकृतः ॥ (४३३)

शीलसंपद यथा -

^१चत्तरघरिणी पिअदंसणा अ बाला पउत्थवइआ अ ।
असई सअज्झिआ दुग्गआ अ णहु खंडिअं सीलं ॥ (४३४)
[^२चत्तरगृहिणी प्रियदर्शना च बाला प्रोषितपतिका च ।
असती प्रतिवेशिनी दुर्गता च न खलु खण्डितं शीलम् ॥]

सौभाग्यसंपद यथा -

संचारिणी दीपशिखेव रात्रौ यं यं व्यतीयाय पतिवरा सा ।
नरेन्द्रमार्गाट्ट इव प्रपेदे विवर्णभावं स स भूमिपालः ॥ (४३५)

मानिता यथा -

शैलात्मजापि पितुरुच्छिरसोऽभिलाषं
व्यर्थं समर्थं ललितं वपुरात्मनश्च ।
सख्योः समक्षमिति चाधिकजातलज्जा
शून्या जगाम भवनाभिमुखं कथञ्चित् ॥ (४३६)

उदारवाक्यत्वं यथा -

Beauty is as follows:

O friend! Her body is the ornament of ornaments; the unique adornment of the technique of adornment; the comparison of comparisons. (431)

Youthfulness is as follows:

Her body, fully unfolded by fresh youth, appeared charming in its perfect symmetry, like a painting gradually grown under the brush (of a painter), or like a lotus blooming under the rays of the sun. (432)

Intelligence is as follows:

Getting up to welcome him from a distance, she avoided sitting together (with him); under the pretext of bringing betel leaf the swift embrace was denied him; engaging herself in instructions to the attendants standing by, she mixed not words with him. Thus, by courtesy, the clever woman accomplished her anger. (433)

Possession of character is as follows:

She lives in a house on the crossroads, is young and pretty and her husband is away; she is poor and also has a loose woman for her neighbour; but she has not broken the code of conduct. (434)

Desirability as spouse is as follows:

Like the flame of the lamp carried in the night, as she (*Indumati*) walked to choose her spouse, every prince she crossed without stopping, lost colour like a mansion on the royal road. (435)

Self-respect is as follows:

The daughter of the Mountain, knowing that the desire of her lofty father and her own lovely body had been proved to be vain (in attaining *Śiva*), and overwhelmed with shame all the more, because it had occurred before the eyes of her two friends, somehow walked homeward, with an empty heart. (436)

Noble speech is as follows:

यथा श्रुतं वेदविदां वर त्वया
जनोऽयमुच्चैः पदलङ्घनोत्सुकः ।
तपः किलेदं तदवाप्तिसाधनं
मनोरथानामगतिर्न विद्यते ॥ (४३७)

स्थिरानुरागिता यथा -

अलं विवादेन यथा श्रुतं त्वया
तथाविधस्तावदशेषमस्तु सः ।
ममात्र भावैकरसं मनः स्थितं
न कामवृत्तिर्वचनीयमीक्षते ॥ (४३८)

२२. प्रेमभक्त्युदाहरणम्

(१) पाकभक्तयः

पाकभक्तिषु आदावस्वादु, अन्ते स्वादु मृद्वीकापाकम् । यथा -

प्राक् कामं दहता कृतः परिभवो येनाथ संध्यानतौ
सेष्या वोऽवतु चण्डिका चरणयोस्तं पातयन्ती पतिम् ।
कुर्वन्त्याभ्यधिकं कृते प्रतिकृतं मुक्तेन मौलौ मुहु-
र्वाष्पेणाहतकज्जलेन^१ लिखितं लक्ष्मेव चन्द्रे यथा ॥ (४३९)

आद्यन्तयोः स्वादु नारिकेलीपाकम् । यथा -

जह इच्छा तह रमिअं जाआ पत्ता पइं गआ धूआ ।
घरसामिअस्स अज्ज वि सकोउहल्लाईं अच्छीइं ॥ (४४०)
[यथेच्छा तथा रमितं जाया प्राप्ता पतिं गता दुहिता ।
गृहस्वामिनोऽद्यापि सकौतूहलान्यक्षीणि ॥]

आदिमध्यान्तेषु स्वादु स्वादुतरं स्वादुतममिति आम्रपाकम् । यथा -

शापादसि प्रतिहता स्मृतिलोपरूक्षे
भर्तर्यपेततमसि प्रभुता तवैव ।
छाया न मूर्च्छति मलोपहतप्रसादे
शुद्धे तु दर्पणतले सुलभावकाशा ॥ (४४१)

O Best of *Veda* scholars, you have heard aright. This person (myself) is keen to reach the highest post. This penance is a means of attaining that; nothing is beyond the reach of dreams. (437)

Unswerving love is as follows:

Enough of disputing: let him be everything you have heard him to be. My heart, however, full of that one feeling, is set on him. One who can follow one's own will, does not cast a glance at censure. (438)

22. *Prema-bhaktis* Illustrated

(1) Different Tastes of Love

Of the *pākabhaktis* (various tastes), *mr̥dvikā-pāka* (the taste of grapes) is that which is not relishable in the beginning but is relishable at the end. For example:

May that jealous *Pārvatī* (*Caṇḍikā*) protect you - who made her husband fall at her feet, for having once insulted her by burning *Madana* and then, bowing to *Sandhyā* (dusk); but by whom, realizing that his atonement was too much, tears were shed on his (bent) head which, bearing the collyrium of her eyes, wrote as it were, the mark on the moon there. (439)

That is *nārikelīpāka* (taste of the coconut) which is relishable in the beginning and at the end. For example: (*Prākṛta*)

(He) enjoyed love as much as he wanted; he got a wife; and the daughter went to her husband. Even today the eyes of the householder are full of desire. (440)

It is *āmrāpāka* (taste of the mango) which is good in the beginning, better in the middle and best at the end. For example:

It was because of the curse that you were turned away, your husband being harsh owing to the loss of memory. Now that his darkness has gone, yours is the supremacy (over him). An image does not fall on a mirror surface obscured by dust, but easily finds a place on a clean one. (441)

(२) रागभक्तयः

यन्नापैति न चातिशोभते तन्नीलीरागम्। यथा -

हित्वा सीतां दशमुखरिपुर्नोपयेमे यदन्यां
तस्या एव प्रतिकृतिसखो यत् क्रतूनाजहार।
वृत्तान्तेन श्रवणविषयप्रापिणा तेन भर्तुः
सा दुर्वारं कथमपि परित्यागदुःखं विषेहे ॥ (४४२)

यदपैति च शोभते च तत् कुसुम्भरागम्। यथा -

बहुवल्लहस्स जा^१ होइ वल्लहा कह वि पंचदिअहाइं।
सा किं छट्ठं मगगइ कत्तो मिट्ठं च बहुअं च ॥ (४४३)
[बहुवल्लभस्य या^२ भवति वल्लभा कथमपि पञ्चदिवसानि।
सा किं षष्ठं मार्गते कुतो मृष्टं च बहुकं च ॥]

यन्नापैति, अति च शोभते तन्मञ्जिष्ठारागम्। यथा -

वेवइ जस्स सविडिअं वलिउं महइ पुलआइअत्थणअलसं।
पेम्मसहावविमुहिअं वीओवासगमणोस्सुअं वामद्धम् ॥ (४४४)
[वेपते यस्य सत्रीडं वलितुं वाञ्छति पुलकाचितस्तनकलशम्।
प्रेमस्वभावविमुक्तं द्वितीयपार्श्वगमनोत्सुकं वामार्धम् ॥]

(३) व्याजभक्तयः

गूढव्यलीकमन्तव्याजं यथा -

प्रत्यग्नोज्झितगोकुलस्य शयनादुत्स्वप्नमूढस्य मे
सा गोत्रस्खलनादपैतु च दिवा राधेति भीरोरिति।
रात्रावस्वपतो दिवा च विजने लक्ष्मीति चाभ्यस्यतो
राधां प्रस्मरतः श्रियं रमयतः खेदो हरेः पातु वः ॥ (४४५)

अगूढव्यलीकं बहिव्याजं यथा -



(2) Different Dyes of Attachment

That is *nīlirāga* (attachment like indigo) which is not removed easily and is not very attractive. For example:

After forsaking *Sītā*, that the foe of the Ten-headed did not marry another, that he performed all the sacrifices with her own image by his side - this account of her husband coming to her ears, *Sītā* somehow bore the pain of rejection, which could not be pushed away. (442)

That is *kusumbharāga* (attachment like saffron) which can be removed and is also attractive. For example: (*Prākṛta*)

One who is somehow dear, for five days, to a lover of many beloveds - does she look for him on the sixth day? Whence can one get a choice dish in abundance? (443)

That which cannot be removed and is attractive is *mañjiṣṭhārāga* (attachment like the colour of Indian madder). For example: (*Prākṛta*)

...whose (*Śiva's*) left half (*Umā*) with its pot-like shapely breast which is thrilling, spurred naturally by love, eager to reach the other half, wishes to turn, and trembles with bashfulness. (444)

(3) Different Types of Pretence/Pretext

Antarvyāja where pretence is concealed is, for example:

'Having just returned from *Gokulam*, stupid, daydreaming, I am afraid - if I utter the name of *Rādhā* by mistake, *Lakṣmī* might leave the bed' - with this thought, the *Hari* who does not sleep in the night, and all day practises the name *Lakṣmī* in a lonely spot, who thinks of *Rādhā* and tries to delight *Lakṣmī*, may his trouble protect you. (445)

Bahirvyāja in which deception is not concealed is, for example:

चक्षुर्यस्य तवाननादपगतं नाभूत् क्वचिन्निर्वृतं
 येनैषा सततं त्वदेकशयनं वक्षःस्थली कल्पिता ।
 येनोक्तासि विना त्वया मम जगच्छून्यं क्षणात् जायते
 सोऽयं दम्भधृतव्रतः प्रियतमः कर्तुं किमभ्युद्यतः ॥ (४४६)

अव्यलीकं निर्व्याजं यथा -

किं कण्ठे शिथिलीकृतो भुजलतापाशः प्रमादान्मया
 निद्रोच्छेदविवर्तनेष्वभिमुखं नाद्यासि संभाषिता ।
 अन्यस्त्रीजनसंकथालघुरहं स्वप्ने त्वया वीक्षितो
 दोषं पश्यसि किं प्रिये परिजनोपालम्भयोग्ये मयि ॥ (४४७)

(४) उदकभक्तयः

धर्मानुबन्धि धर्मोदकं यथा -

अथ स विषयव्यावृत्तात्मा यथाविधि सूनवे
 नृपतिककुदं दत्त्वा यूने सितातपवारणम् ।
 मुनिवनतरुच्छायां देव्या तया सह शिश्रिये
 गलितवयसामिक्ष्वाकूणामिदं हि कुलव्रतम् ॥ (४४८)

अर्थानुबन्धि अर्थोदकं यथा -

भूत्वा चिराय सदिगन्तमहीसपत्नी
 दौष्यन्तिमप्रतिरथं तनयं प्रसूय ।
 तत्सन्निवेशितभरेण सहैव भर्त्रा
 शान्ते करिष्यसि पदं पुनराश्रमेऽस्मिन् ॥ (४४९)

यत् पुनः काममेवानुबध्नाति तत् कामोदकं यथा -

अद्वैतं सुखदुःखयोरनुगुणं सर्वास्ववस्थासु यद्
 विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः ।
 कालेनावरणात्ययात् परिणते यत् स्नेहसारे स्थितं
 भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत् प्रार्थ्यते ॥ (४५०)

He whose eyes, turned away from your face, found no joy anywhere, whose chest was ever ready to serve as your bed, who confessed that without you his world became empty in a moment, by taking this mock vow, what is he setting out to do? (446)

Nirvyāja where deception is denied is, for example:

Have I carelessly loosened the bond of your arm creepers around my neck? When I turned in my sleep towards you today, did I not talk to you? Have you ever seen me shaming myself by talking to another woman in my sleep? O my dear ! What fault do you find in me, deserving the rebuke due to a servant? (447)

(4) Different Values binding Couples

Dharmodarkam in which the bond is *dharma* (right conduct) is, for example:

After that, turning himself away from pleasures, formally handing over the royal insignia, the white umbrella, to his young son (*Raghu*), he (*Dilīpa*) retired to the shade of the hermitage, accompanied by that queen (*Sudakṣinā*). For this is the practice followed by the kings of the *Ikṣvāku* family, when they become infirm with age. (448)

Arthodarkam, where the bond is *artha* (worldly success) is, for example:

After having long been the co-wife of the earth bounded by the quarters and having given birth to *Duṣyanta*'s son who will be without a rival, you will again set foot (come to reside) in this tranquil hermitage, accompanied by your husband who will have transferred his burden to him (the son). (449)

Kāmodarkam, where desire itself is the bond is, for example:

That which is the same in happiness and sorrow, and is harmonious in all conditions, that in which the heart can repose, in which delight is not stolen by old age, which, with the shedding of the veils with the passage of time, ripens happily into full love - a little of that felicity should somehow remain (with us). (450)

२३. नानालङ्कारसंसृष्ट्युदाहरणम्

‘नानालङ्कारसंसृष्टेः प्रकाराश्च रसोक्तयः’ इत्युक्तम् । तत्र ‘अलङ्कारसंसृष्टेः’ इत्येव वक्तव्ये नानाग्रहणं गुणरसानामुपसंग्रहार्थम् । तेषामपि हि काव्यशोभाकरत्वेन लङ्कारत्वात् । यदाह -

‘काव्यशोभाकरान् धर्मानलङ्कारान् प्रचक्षते
ते चाद्यापि विकल्प्यन्ते’ कस्तान् कार्त्स्न्येन वक्ष्यति ।
काश्चिन्मार्गविभागार्थमुक्ताः प्रागप्यलङ्क्रियाः
साधारणमलङ्कारजातमन्यन्तु प्रदर्श्यते ॥’

तत्र ‘काव्यशोभाकरान्’ इत्यनेन श्लेषोपमादिवद् गुणरसभावतदाभासप्रशमादीनप्युपगृह्णाति । मार्गविभागकृद्गुणानामलङ्क्रयोपदेशेन श्लेषादीनां गुणत्वमिवालङ्कारत्वमपि ज्ञापयति -

‘श्लेषः प्रसादः समता माधुर्यं सुकुमारता ।
अर्थव्यक्तिरुदारत्वमोजःकान्तिसमाधयः ॥
इति वैदर्भमार्गस्य प्राणा दश गुणाः स्मृताः ।
तेषां विपर्ययः प्रायो लक्ष्यते गौडवर्त्मनि ॥’

इति श्लेषादीनां दशानामेव मार्गप्रविभागकारितां ब्रुवन् काव्यशोभाकरत्वेन गुणान्तराणामप्यलङ्कारत्वमुपकल्पयति । तदाह- ‘कस्तान् कार्त्स्न्येन वक्ष्यति ।’

युक्तमिदमुक्तम् । अयुक्तान्तिवदमुक्तं रसानामलङ्कारतेति । तेषां गुणानामिवालङ्कारव्यपदेशाभावात् ।

नायुक्तम् । ‘युक्तोत्कर्षाणामूर्जस्विरसवत्प्रेयसामलङ्कारेषूपदेशात् ॥ तद् यथा -

‘प्रेयः प्रियतराख्यानं रसवद् रसपेशलम् ।
ऊर्जस्वि रूढाहङ्कारं युक्तोत्कर्षञ्च तत् त्रयम् ॥’

23. Mingling of Various Embellishing Features Illustrated

'... the types of mixture of the various *alaṅkāras*, and *rasaktis*' - this has been stated [in *kārikā* 1 1]. There, instead of saying just 'the mixture of *alaṅkāras*', the word 'various' has been included, for bringing *guṇa* and *rasa* too under this category. For they too are *alaṅkāras*, as they too bring beauty to poetry.

As has been said:

Those features which give beauty to kāvya are called alaṅkāras. Even today they are being invented. Who can enumerate them in their entirety?

Some of these embellishing features (guṇas) have been spoken of already, for distinguishing between the different styles. Now the others, commonly taking the form of ornament (alaṅkāra), will be shown.

Under 'features giving beauty to poetry', [Daṇḍin] includes the figures *śleṣa*, *upamā* etc., as well as the *guṇas*, and *rasa*, *bhāva*, their *ābhāsa*, and their *prasāma*. By attributing to the *guṇas* which distinguish the various styles from each other, the function of embellishing, *śleṣa* etc. are shown in their capacity of quality '*guṇa*' as well as of embellishment '*alaṅkāra*' -

Śleṣa, prasāda, samatā, mādhyam, sukumāratā, arthavyakti, udāratvam, ojas, kānti and samādhi,

these ten guṇas are regarded as the life-breath of the Vaidarbha style (mārga). Their rejection is generally found in the Gauḍa way of writing.

Although he speaks of only (the ten *guṇas*) *śleṣa* etc. causing the style-distinction, as bringing beauty to poetry, he [Daṇḍin] conceives of the embellishing role of other *guṇas* too. For he says, 'Who can enumerate them in their entirety?'

This is proper. What is improper is to speak of the 'adorning role of *rasas*' since, unlike *guṇas*, they are not designated as *alaṅkāra* [by Daṇḍin].

Not improper, as the heightened [feelingful] expressions, *ūrjasvi*, *rasavat* and *preyas* are counted among *alaṅkāras* [by Daṇḍin]. That is done in this way:

Speech which is very pleasing is called preyas; that which is adorned with rasa is called rasavat. That expressing great self-esteem is ūrjasvi. All these three are superior/heightened (expressions).

तत्रोर्जस्वि रूढाहङ्कारमित्यनेन आत्मविशेषनिष्ठस्योत्कृष्टादृष्टजन्मनोऽनेकजन्मानुभव-
संस्काराहितद्रढिम्नः संग्रामे गुणसंपदुत्पादातिशयहेतोरलङ्कारविशेषस्योपसंग्रहादहङ्काराभिमानशृङ्गारापरनाम्नो
रसस्य मानमयविकाररूपेणाभिमानिनां मनसि जाग्रतः परां कोटिमुपवर्णयति ।

रसवद्रसपेशलमित्यनेन विभावानुभावव्यभिचारिसात्त्विकसंयोगाद्रसनिष्पत्तिरिति रत्यादिरूपेणानेक-
धाविर्भवतोऽभिवर्धमानस्य परप्रकर्षगामिनः शृङ्गारस्य मध्यमावस्थां सूचयति ।

प्रेयः प्रियतराख्यानमित्यनेन समस्तभावमूर्धाभिषिक्ताया रतेः परप्रकर्षाधिगमाद् भावनाभिगमे
भावरूपतामुल्लङ्घ्य प्रेमरूपेण परिणताया उपादानाद् भावान्तराणामपि परप्रकर्षाधिगमे रसरूपेण परिणतिरिति
ज्ञापयन्नलङ्कारस्य^४ उत्तरां कोटिमुपलक्षयति । सर्वेषामपि हि रत्यादिप्रकर्षाणां, रतिप्रियः, रणप्रियः, परिहासप्रियः,
अमर्षप्रिय इति प्रेम्ण्येव पर्यवसानं भवति ।

युक्तोत्कर्षञ्च तत् त्रयमित्यनेन अयुक्तोत्कर्षाणां त्रयाणामप्यूर्जस्विप्रभृतीनां गुणत्वमेव
नालङ्कारत्वमित्यवस्थापयति । तथाहि - और्जित्यं भाविकत्वं प्रेय इति गुणेषु भण्यते ।

कुतः पुनरिदम्, एकदोर्जस्विरसवत्प्रेयसामलङ्कारत्वम्, अन्यदा गुणत्वम् ।

उच्यते -

‘भूमनिन्दाप्रशंसासु नित्ययोगेऽतिशायने ।

संसर्गेऽस्तिविवक्षायां भवन्ति मतुबादयः ॥’

यथा गोमान् देशः, वाचालो वटुः, वाग्मी विपश्चित्, क्षीरिणो वृक्षाः, बलवान् मल्लः, दण्डी, गोमती
शालेति ।

By the words '*ūrjasvi* contains great self-esteem' he indicates the peak to which *rasa*, also known as *ahaṅkāra*, *abhimāna* and *śṛṅgāra* in the individual, born of the high merit of good deeds, and strongly established by the impressions of several births, is taken. It is aroused in a war situation attended by the special adornment [with armour etc.] which spurs all the great qualities (valour etc.), in a character with self-respect, and takes the form of great pride [and reaches a climax in the *ūrjasvi*].

By the words '*rasavat* is adorned with *rasa*' he indicates the middle stage reached by *śṛṅgāra*, which, in the form of *rati* etc., arises and develops in various situations presented in the format of *vibhāva*, *anubhāva*, *vyabhicārin*s and *sāttvikas*.

By the words '*preyaḥ* is highly pleasing expression' he points out that just as *rati*, which heads all the emotions, reaching the peak of intensification, perceived as a pervading experience, crosses the stage of being a feeling and assumes the form of *prema*, so also other emotions developed to the ultimate intensity, will reach the state of *rasa*, and through this he indicates the highest position of *alaṅkāra* (effective expression). The intensification of all emotions, *rati* etc., culminates in '*prema*', as we see in '*ratipriya*', '*raṇapriya*', '*parihāsapriya*' and '*amarṣapriya*' (lover of love, lover of war, lover of mirth, lover of anger).

By declaring, 'all the three are heightened (expressions)', he establishes that, without possessing heightening, all the three, *ūrjasvi* etc., will remain *guṇas* and will not become *alaṅkāras*. That is why *aurjityam*, *bhāvikatvam* and *preyas* [which correspond to these ideas] are counted among *guṇas* [by *Bhoja*].

But how can this be - *ūrjasvi*, *rasavat* and *preyas* being *guṇa* at one time and *alaṅkāra* at another?

The answer is -

(The suffixes) '*matup*' etc. are used to convey abundance, censure, praise, permanent inherence, high degree, correlation or existence.

For example - 'the cow-full country', 'the talkative lad', 'the eloquent learned-one', 'the sap-ful trees', 'the powerful boxer', 'the staff-holder', 'the cow-ful shed'.

तत्रोर्जस्विरसवतोरलङ्कारत्वविवक्षायाम् 'अतिशायने वा भूमि वा मतुबर्थीयः' । गुणत्वविवक्षायान्तु 'प्रशंसानित्ययोगयोः' इति द्रष्टव्यम् । नित्यो हि काव्ये गुणयोग इव रसादियोगः । गुणवतो रसवतश्च निश्चितैवास्य प्रशंसा । संसर्गस्तु गुणानामवश्यमुपादानात् । निन्दा पुनर्दोषहानेर्नावतरति ।

गुणेषु प्रेय इति रूपाभेदात् कथमलङ्कारत्वे तदुत्कर्षप्रतीतिः । यथा - 'युधिष्ठिरः श्रेष्ठतमः कुरूणाम्' इति । तत्र अतिशायिगुणान्तरेण तदवगतिरिति चेत् इहापि 'युक्तोत्कर्षञ्च तत् त्रयम्' इति वाक्यान्तरेण भविष्यति ।

न चातिशायिकाः स्वार्थातिरिक्तं किमपि ब्रुवते, अपि तु प्रकृत्युपात्तमेव प्रकर्षादिकं गमयन्ति । स्वार्थिकेषु ह्येते विधीयन्ते ।

एवमवस्थापिते गुणरसानामलङ्कारत्वे षट्प्रकारको रसालङ्कारसंकरः संभवति - गुणसंकरः, अलङ्कारसंकरः, गुणालङ्कारसंकरः, रससंकरः, रसगुणसंकरः, रसालङ्कारसंकरश्चेति ।

नन्वत्र गुणानाम् संकरव्यवहारो नोपपद्यते, बहुष्वपि गुणेषु गुणवदित्येव व्यपदेशात् ।

मैवम् । त्रिविधा गुणाः - शब्दगुणा, अर्थगुणा, दोषगुणाश्च । ते तु प्रत्येकं द्विधा । उल्लेखवन्तः, निरुल्लेखाश्च । तत्र शब्दगुणेषु समाधिमाधुर्यौदार्यगाम्भीर्यादयः सोल्लेखाः, श्लेषप्रसादसमतासौकुमार्यादयो निरुल्लेखाः । अर्थगुणेषु प्रसादरीतिकान्त्यादयः सोल्लेखाः, अर्थव्यक्तिसौख्यगाम्भीर्यसंमितत्वादयो निरुल्लेखाः । दोषगुणेषु ग्राम्यपुनरुक्तापार्थान्यार्थादयः सोल्लेखाः, शब्दहीनसंभ्रमापक्रमविसंध्यादयो निरुल्लेखाः । तत्र सजातीयानां सोल्लेखानामेवम्, विजातीयानान्तु निरुल्लेखानामपि संकरव्यवहारः प्रवर्तते ॥

It should be noted that when *ūrjasvi* and *rasavat* are intended as *alaṅkāras*, the suffix '*matuṣ*' functions in the sense of high degree or abundance; and if they are intended as *guṇas*, in the senses of praise and permanent inherence. In poetry, just as the inherence of *guṇa* is permanent, so also the inherence of *rasa*. And in '*guṇavat*' or '*rasavat*' praise is positive. Since *guṇas* have to be brought in, the meaning of correlation obtains, and since *doṣas* have to be avoided, the sense of censure does not operate.

Preyas does not have a form distinguishable [in this manner, i.e., with '*matuṣ*' suffix], and if it is to be *alaṅkāra*, how can the 'heightening' '*utkarṣa*' be seen in it? Answer - As in the statement, '*Yudhiṣṭhira* is the best among the *Kurus*'. Here, if this is known by the great degree of other excellences (in *Yudhiṣṭhira*), there too (i.e., in *preyas*) the 'heightening' can be brought in by the other statement, 'and the three are heightened expressions'.

The expressions ('*ūrjasvi*' etc.) which incorporate 'high degree' do not convey anything other than their own meaning. They bring out only the heightening of the sense given by their roots and noun bases themselves. They are ordained only in their own meanings.

With the *alaṅkāra* function of *guṇa* and *rasa* having been established, six types of *rasa-alaṅkāra saṅkara* are possible - *guṇa-saṅkara*, *alaṅkāra-saṅkara*, *guṇālaṅkāra saṅkara*, *rasa-saṅkara*, *rasaguṇa saṅkara* and *rasālaṅkāra saṅkara*.

Objection (to the term *guṇasaṅkara*) - *Saṅkara* does not take place between *guṇas*, as even the possession of several *guṇas* is termed (singly as) '*guṇavat*'.

That is not so. *Guṇas* are of three types: *śabda-guṇa*, *artha-guṇa* and *doṣa-guṇa*. Each of these is again of two types - *ullekhavat* and *nirullekha*. There, amongst the *śabdaguṇas*, *samādhi*, *mādhuryam*, *audāryam*, *gāmbhīryam* etc. are *sollekha* [highlighting/prominent?]; *śleṣa*, *prasāda*, *samatā*, *saukumāryam* etc. are *nirullekha* [not highlighting/subdued?]. Amongst the *arthaguṇas*, *prasāda*, *rīti*, *kānti* etc. are *sollekha*, whereas *arthavyakti*, *saukṣmyam*, *gāmbhīryam*, *sammitatvam* etc. are *nirullekha*. Amongst the *doṣaguṇas*, *grāmyam*, *punaruktam*, *apārtham*, *anyārtham* etc. are *sollekha*; *śabdahīnam*, *sambhrama* (?), *apakrama*, *visandhi* etc. are *nirullekha*. There, mixture occurs among *sajātīya* varieties [*śabdaguṇas* alone, *arthaguṇas* alone or *doṣaguṇas* alone], between the *sollekha* types; among the *vijātīya* varieties [*śabdaguṇas* and *arthaguṇas*, *śabdaguṇas* and *doṣaguṇas*, *arthaguṇas* and *doṣaguṇas*] it occurs between the *nirullekha* types also.

(१) गुणसङ्करः

सजातीयानां शब्दगुणेषु समाध्यादीनां यथा -

णवपल्लवेषु लोलइ घोलइ विडवेषु वलइ सिहरेसु ।
थवइ थवएसु अ तहा वसन्तलच्छी असोअस्स ॥ (४५१)
[नवपल्लवेषु लोलति घूर्णते विटपेषु वलते शिखरेषु ।
स्थगति स्तबकेषु च तथा वसन्तलक्ष्मीरशोकस्य ॥]

अत्रान्यधर्माणामन्यत्रारोपणं समाधिः, पृथक्पदता माधुर्यम्, बन्ध^१विकटत्वमुदारता, ध्वनिमत्ता गाम्भीर्यमिति सजातीयाः संकीर्यन्ते । यतो वसन्तलक्ष्मीरशोकस्येति पदयोः शब्दध्वनिरपि परिस्फुरति । यथा कस्यचिदशोकस्य मानिनोऽङ्गेषु प्रियाङ्गना सविलासं चेष्टते तथास्येयमिति ॥

अर्थगुणेषु श्लेषादीनां यथा -

जनः पुण्यैर्याज्जलधिजलभावं जलमुच-
स्तथावस्थं चैनं निदधतु शुभैः शुक्तिवदने ।
ततस्तां श्रेयोभिः परिणतिमसौ विन्दतु यथा
रुचिं तन्वन् पीनस्तनि हृदि तवायं विलुठति ॥ (४५२)

अत्र संविधाने^१ सुसूत्रता श्लेषः, अर्थस्य प्राकट्यं प्रसादः, उत्पत्त्यादिक्रियाक्रमो रीतिः, दीप्तरसत्वं कान्तिरित्यर्थगुणाः सजातीयाः संकीर्यन्ते ॥

दोषगुणेषु ग्राम्यादीनां यथा -

हन्यते सा वरारोहा स्मरेणाकाण्डवैरिणा ।
हन्यते चारुसर्वाङ्गी हन्यते मञ्जुभाषिणी ॥ (४५३)

अत्र हन्यत इत्यमङ्गलार्थम्, वरारोहेत्यश्लीलार्थं, हन्यत इति पुनरुक्तम्, चारुसर्वाङ्गीत्युक्त्वा वरारोहेति व्यर्थम्, त एते सजातीयाश्चत्वारोऽपि दोषगुणा संकीर्यमाणाः कस्यचिदुन्मत्तभाषिणोऽनुकम्पाद्यतिशयविवक्षाया-
मभ्यनुज्ञायन्ते ॥

(1) The *saṅkara* of *Guṇas*

The *saṅkara* of the *sajātīya* ones, involving the *śabdaguṇas*, *samādhi* etc., is as follows: (*Prākṛta*)

Vernal beauty sways on the new leaves of the *aśoka* tree, swings on the branches, turns on their tips, and stands firmly on the clusters of flowers. (451)

Here we find *samādhi*, as the characteristics of one thing have been superimposed on another. There is *mādhuryam* as the words are discrete [not compounded]. There is *udāratā* as the composition is full of syllables. *Gāmbhīryam* is present in the evocative words. All these *guṇas* of the same class (i.e. *śabdaguṇa*) merge with each other. The *śabda-dhvani* too is apparent in the words *vasantalakṣmī* (vernal beauty) and *aśoka*'s. Just as the beloved of some *Aśoka* who is vexed with her, plays with his limbs in a light mood, she (vernal beauty) plays with its (the *aśoka* tree's) parts.

Among *arthaguṇas*, the *saṅkara* of *śleṣa* etc. is, for example:

One should reach the state of the ocean water by his virtuous actions. In that state the clouds should place him in the mouth of an oyster for his merits. Then with his good deeds he should earn that transformation (into a pearl) - so that, O High-bosom! he may sway on your heart, spreading lustre all around. (452)

The *guṇas* of the same class, i.e. *arthaguṇa*, - *śleṣa* in the deft arrangement of the ideas, *prasāda* in the perspicuity of the meaning, *rīti* in the orderly sequence of events from birth onwards, *kānti* in the glowing presence of feeling - merge in this expression.

Among the *doṣaguṇas*, the *saṅkara* of *grāmyam* etc. is as follows:

That beautiful woman is being killed by *Madana* who has suddenly become an enemy without reason. She who is lovely in every limb is being killed. She who speaks sweetly is being killed. (453)

Here '*hanyate*' has inauspicious meaning and '*varārohā*' coarseness; *hanyate* is repeated; *cārusarvāṅgī* makes *varārohā* unnecessary. All these four of the same *jāti*, i.e. *doṣaguṇa*, mingling together, are approved of in the intention of conveying the greatness of the compassion etc. of the raving person.

यदाह -

‘अनुकम्पाद्यतिशयो यदि कश्चिद्विवक्ष्यते ।
न दोषः पुनरुक्तादौ प्रत्युतेयमलङ्क्रिया ॥’

^१[अथासजातीयानां] शब्दगुणानामर्थगुणानाञ्च संकरो यथा -

को नाम नोदयति नास्तमुपैति को वा
लोकोत्तरः पुनरयं सविता जगत्सु ।
यत्रोदयास्तमयभाजि रुचां निधाने
द्वेधा भवत्यहरिति क्षणदेति कालः ॥ (४५४)

अत्र यावदर्थपदता संमितत्वम्, सम्यग्बन्धविकटत्वमुदारता, ^१[विशेषण]गुणयोग उदात्तत्वमिति शब्दगुणाः, उक्तार्थनिर्वहणं प्रौढिः, अर्थप्राकट्यं प्रसादः, रूढाहङ्कारता और्जित्यमित्यर्थगुणाः संकीर्यन्ते ॥

शब्दगुणानां दोषगुणानाञ्च यथा -

एह्येहि वत्स रघुनन्दन पूर्णचन्द्र
चुम्बामि मूर्धनि चिराय परिष्वजे त्वाम् ।
आरोप्य वा हृदि दिवानिशमुद्वहामि
वन्देऽथवा चरणपुष्करकद्वयं ते ॥ (४५५)

अत्र भावतो ^१वाक्प्रवृत्तिर्भाविकत्वम्, प्रसिद्धार्थपदता प्रसादः, प्रियार्थपदोपादानं प्रेय इति शब्दगुणाः, एह्येहीति पुनरुक्तम्, वत्सेत्युक्त्वा त्वत्पादाब्जद्वयं वन्द इति विरुद्धम्, मूर्धनि चुम्बामि हृदि वहामीत्यादौ वन्द इति क्रियास्वनुपयोगात्, पूर्णचन्द्रेतिदर्शनादिक्रियोपयोगि व्यर्थञ्चेति दोषगुणाः परस्परं संकीर्यन्ते । रसाक्षिप्तचित्तादौ हि पुनरुक्त्यादयो न दुष्यन्ति ॥

अर्थगुणानां दोषगुणानां यथा -

किं द्वारि दैवहतिके सहकारकेण
संवर्धितेन विषपादप एष पापः ।
अस्मिन् मनागपि विकासविकारभाजि
भीमा भवन्ति मदनज्वरसंनिपाताः ॥ (४५६)

As has been said:

If one intends to convey a great degree of compassion etc., there is no fault in repetition etc.. On the contrary, this is an embellishment.

Then, the *saṅkara* of different classes, *śabda-guṇas* and *artha-guṇas*, is as follows:

Who does not rise and who does not fall in this world? But in all the worlds this Sun is unique; for, as this abode of light rises and sets, Time itself becomes divided into day and night. (454)

Here the *śabda-guṇas* - *sammitatvam* in the words equalling the meanings, *udāratā* in the well-knit composition of many syllables, *udāttatvam* in the elegance of description; and the *artha-guṇas* - *praudhi* in the idea being carried to completion, *prasāda* in the lucidity of the meaning, *aurjityam* in the developed self-esteem, all these merge.

The *saṅkara* of *śabda-guṇas* and *doṣa-guṇas* is as follows:

Come, come, my son! Delighter of the *Raghus*! Verily the full moon! I will kiss you on the forehead and enfold you in a long embrace! Or, placing you on my heart, I will carry you day and night. Or I will bow down at your feet lotuses. (455)

Here, the speech guided by feeling has *bhāvikatvam*; being expressed in simple, familiar words, it has *prasāda*; as words having pleasing senses have been selected, there is *preyas*. These are the *śabda-guṇas*. There is repetition in 'ehi ehi' and contradiction in saying 'Son' first and following it with 'I bow down at your lotus feet'; since it does not fit in with the verbs in 'kiss you on the forehead', 'bear you on my heart' and 'I bow down', the phrase 'full moon' which goes with the verb 'seeing', is unnecessary here. These are the *doṣa-guṇas*. All these *guṇas* mingle in this expression. Repetition etc. are not faults in hearts suffused with feeling.

A *saṅkara* of *artha-guṇas* and *doṣa-guṇas* is as follows:

Cursed woman! What is the use of tending this mango tree at the door-step with care? This wretch is a poison tree. With the slightest sign of blossoming on this, the affliction of love fever will be dreadful. (456)

अत्र दीप्तरसत्वं कान्तिः, अर्थप्राकट्यम् प्रसादः, उक्तार्थनिर्वहणं प्रौढिरित्यर्थगुणाः, दैवहितिके इति, विषपादपोऽयं पाप इत्यमङ्गलार्थं ग्राम्यम्, किमनेन संवर्धितेनेत्यत्र मदनज्वरसंनिपाता इत्यत्र च कृत्यप्रयोजनादेर्विरहिणो द्रष्टुरित्यादेश्चाध्याहारादसंपूर्णवाक्यतायामर्थव्यक्तिविपर्ययः, अस्मिन् विकासविकारभाजीति विकासशब्दस्य पुष्पविषयस्य वृक्षेऽपि प्रयोगेऽवाचकत्वाद् असमर्थ इति दोषगुणामिथः संकीर्यन्ते ।

यतो रसाक्षेपात् परिहासलेशोक्त्यामङ्गलम्, प्रविश पिण्डीं द्वारं भक्षय इति न्यायात् प्रसिद्धाध्याहारः, 'दरी वदति, मञ्चाः क्रोशन्ति' इति प्रयोगदर्शनाद् आधाराधेययोरभेदोपचारश्च विरुद्धलक्षणादिभिः प्रयुज्यमानो न दोषायेति ॥

(२) अलङ्कारसङ्करः

अथालङ्कारसंकरः । स यद्यपि व्यक्ताव्यक्तोभयात्मतया तिलतण्डुलकादिभेदैः प्रधानाङ्गभाव-समकक्षताभ्यां पुरस्तादुक्तः तथापि तेषां गुणादिसंकरासाधारणत्वात् संप्रति साधारणः प्रकार उच्यते । स षोढा-शब्दालङ्कारसंकरः, अर्थालङ्कारसंकरः, उभयालङ्कारसंकरः, शब्दार्थालङ्कारसंकरः, शब्दोभयालङ्कारसंकरः, अर्थोभयालङ्कारसंकरश्च ॥

तेषु शब्दालंकारसंकरो यथा -

हंसाली भयतरला सारासरसा सराससारसरासा ।

अम्बरमरमारूढा सा रासरसा सरा ससारसरासा ॥ (४५७)

अत्र संस्कृतप्राकृतभाषाश्लेषः, गतप्रत्यागतं चित्रम्, पादावृत्तियमकम्, वर्णानुप्रासश्चेति चत्वारः शब्दालङ्काराः संकीर्यन्ते ॥

Here, as the feeling shines forth there is *kānti*; as the meaning is expressed clearly there is *prasāda*; as the idea is carried to completion, there is *praudhi*. These are the *arthaguṇas*. The words 'cursed one' and 'this wretch is a poison tree' are inauspicious and so *grāmya*. In 'why should it be grown' and 'affliction of love fever' the ideas of 'the purposelessness of the action' and 'the parted lover witnessing (the blossoming of the tree)' have to be brought in, and so there is incompleteness of statement, which mars *arthavyakti*. Again, in 'showing the change of unfolding', the word 'unfolding', which is proper for the flower, is used for the tree. As this results in failure in expressing, there is the fault *asamartha*. All these *doṣaguṇas* merge with each other in this expression.

As there is the hint of *rasa*, and *viruddhalakṣaṇā* [i.e., conveying the opposite meaning secondarily - e.g. 'cursed woman' conveys concern] etc. are being used, the inauspiciousness is remedied by the light, mocking vein taken by the utterance; as per the model 'enter sweetmeat door, eat', the common substitution ('at the door' for 'near the house') is valid; the identification of the container with the contained (the tree with the flower), follows usages like 'the cave speaks', 'the cradles (lit.couches) scream'. So there is no damage done.

(2) The *Śaṅkara* of *Alaṅkāras*

Now for *alaṅkāra-śaṅkara*. Although the *śaṅkara* of *alaṅkāras* of the types - explicit, implicit and both, and their varieties, *tilataṇḍulaka* etc., exhibiting relations of principal and subordinate, and equal status (between the *alaṅkāras* in a mixture), has already been explained (IV, karika.88...), since those *śaṅkaras* are not of the same sort as the *guṇa-śaṅkara* (seen here), now the *alaṅkāra-śaṅkaras* in the manner of these (*sajātiya* etc. *śaṅkara*) are enumerated here. *Alaṅkāra-śaṅkara* is sixfold - *śabdālaṅkāra-*, *arthālaṅkāra-*, *ubhayālaṅkāra-*, *śabdārthālaṅkāra-*, *śabdobhayālaṅkāra-* and *arthobhayālaṅkāra- śaṅkara*.

Śabdālaṅkāra-śaṅkara is as follows:

Trembling with fear, loving to sport, wandering amidst the blossoming lotuses, making sounds like the *sārasa* birds, moving around in their love of play, the line of swans flew off into the sky. (457)

In this, four *śabdālaṅkāras* - *Samskṛta-Prākṛta bhāṣā-śleṣa*, the *citra alaṅkāra* of the *gata-pratyāgata* type, *yamakam* involving the repetition of quarter and *varṇa-anuprāsa* - are found mixed.

अर्थालङ्कारसंकरो यथा -

वासावस्थितताम्रचूडवयसामायामिभिः कूजितै-
 दूरादप्यनुमीयमानवसतिग्रीमोऽयमन्तर्वणम् ।
 यत्रोद्दीप्तकुकूलकूटविसरद्भूम्याघनं^१ घूर्णते
 संध्यान्तोल्लसदच्छभल्लपटलच्छायाजटालं तमः ॥ (४५८)

अत्र ताम्रचूडवयसां कूजितैरित्यनुमानम्, यत्र तमो घूर्णत इति ज्ञापकहेतुः, कुकूलकूटविसरद्भूम्याघनमिति
 संध्यान्तोल्लसदच्छभल्लपटलच्छायाजटालमिति च कारकहेतुः, जायमानपदार्थस्वरूपाभिधानं जातिः,
 इत्यर्थालङ्काराश्चत्वारो मिथः संकीर्यन्ते ॥

उभयालङ्कारसंकरो यथा -

ण हु णवरं दीवसिहासारिच्छं चम्पएहिं पडिवण्णं ।
 कज्जलकज्जं पि किदं उअरि भमन्तेहिं भमलेहिं ॥ (४५९)
 [न खलु केवलं दीपशिखासादृश्यं चम्पकैः प्रतिपन्नम् ।
 कज्जलकार्यमपि कृतमुपरि भ्रमद्भिर्भ्रमरैः ॥]

अत्र चम्पकादीनां प्रदीपशिखाभिराकारकान्तिभ्यामुपमा, विरहिणीहृदयदाहप्रद्योतनार्थक्रियाभ्यां साम्यम्,
 कज्जलपटलानामिव भ्रमरपटलानामुपरि मेलनान्मेलितम्, चम्पकदीपकलिकयोरिव भ्रमरकज्जल-
 पटलयोरौपम्यादिसंबन्धात् समुच्चय इत्युभयालङ्काराश्चत्वारोऽपि मिथः संकीर्यमाणा उपलभ्यन्ते ॥

शब्दार्थालङ्कारसंकरो यथा -

सर्वाशारुधि दग्धवीरुधि सदा सारङ्गबद्धकुधि
 क्षामक्षमारुहि मन्दमुन्मधुलिहि स्वच्छन्दकुन्ददुहि^१ ।
 शुष्यत्कोतसि तप्तभूमिरजसि ज्वालायमानाम्भसि
 ज्यैष्ठे मासि खरार्कतेजसि कथं पान्थ व्रजन् जीवसि ॥ (४६०)

अत्रावन्तिका रीतिः, पदमुद्रा, विभक्तिमुद्रा, अनुप्रासश्चेति शब्दालङ्काराः, जातिः, कारकज्ञापकौ
 हेतू, चित्रहेतुश्चेत्यर्थालङ्कारा मिथः^१ संकीर्यन्ते ॥

शब्दोभयालङ्कारसंकरो यथा -

Arthālaṅkāra-saṅkara is as follows:

This is a village in the woods, whose habitation can be inferred from the long coos of the red-crested birds in the hen-houses, where the darkness is spreading, dense with the smoke rising from the stacks of burning hay, mingling with the dark shapes of the bears prancing about at the end of the evening. (458)

Here, the four *arthālaṅkāras* - *anumānam* in 'by the coos of the red-crested birds', *jñāpaka-hetu* in 'where darkness spreads', *kāraka-hetu* in 'dense with the smoke arising from the hay stacks' and in 'mingling with the dark shapes of the bears prancing about at the end of the evening', and *jāti* describing the change occurring in the appearance of objects, combine with each other.

Ubhayālaṅkāra-saṅkara is as follows: (*Prākṛta*)

Not only did the *campaka* flowers reach the likeness of the lamp-flame; the role of the soot was played by the bees circling above them. (459)

Here, the *upamā* comparing the *campaka* with the lamp's flame for shape and brilliance; *sāmyam* in the verbs indicating the burning in the heart of the woman in separation; *melitam* in the swarm of bees added like the layer of soot; *samuccaya* in the *campaka* flower and the lamp as well as the bees and the soot, being related (in the same way) by similarity etc. - these four *ubhayālaṅkāras* are found combined.

The *śabdārthālaṅkāra-saṅkara* is as follows:

In this *Jyeṣṭha* month, the fierce heat of the sun mercilessly beating in all directions, scorching the creepers, venting its anger on the deer all day, making the trees wilt, diminishing the joy of the bees, attacking the freely blossoming buds, drying up the streams, making the dust on the ground burn, and generating fire even in the water - O traveller! How do you stay alive, walking? (460)

Here the *śabdālaṅkāras* - *Āvantikā rīti*, *padamudrā*, *vibhaktimudrā* and *anuprāsa* and the *arthālaṅkāras* - *jāti*, *kāraka-hetu*, *jñāpaka-hetu* and *citra-hetu* combine with each other.

The *saṅkara* of *śabdālaṅkāra* and *ubhayālaṅkāra* is as follows:

स्तोकस्तोकमभिरम्बरतले ताराभिरस्तं गतं
 गच्छत्यस्तगिरेः शिरस्तदनु च च्छायादरिद्रः शशी ।
 प्रत्यासन्नतरोदयस्य तरणेर्बिम्बारुणिम्ना ततो
 मञ्जिष्ठारसलोहिनी दिगपि च प्राची समुन्मीलति ॥ (४६१)

अत्र समुन्मीलतीति विभक्तिमुद्रा, स्तोकस्तोकमस्तं गतं^१ गच्छतीत्यादिरनुप्रासश्च शब्दालङ्कारः, हेतूपमा, समाधिः, अनुक्रमः, समुच्चयोक्तिश्चेत्युभयालङ्कारा मिथः संकीर्यन्ते ॥

अर्थोभयालङ्कारसंकरो यथा -

खं वस्ते कलविङ्ककण्ठमलिनं कादम्बिनीकम्बलं
 चर्चा पारयतीव दर्दुरकुलं कोलाहलैरुन्मदम् ।
 गन्धं मुञ्चति सिक्तजालसुरभिं^१ वर्षेण दग्धा स्थली
 दुर्लक्ष्योऽपि विभाव्यते कमलिनीहासेन भासां पतिः ॥ (४६२)

अत्र जातिः, अनुमानम्, कारकज्ञापकहेतू चेत्यर्थालङ्कारः, रूपकोपमा, हेतूपमा, उत्प्रेक्षोपमा चेत्युभयालङ्कारा मिथः संकीर्यन्ते ॥

(३) गुणालङ्कारसङ्करः

एतेन गुणालङ्कारसंकरोऽपि व्याख्यातः । यतो यद्यपि गुणवत्येव वाक्येऽलङ्कारयोगस्तथापि क्वचिद् गुणस्य प्राधान्यं क्वचिदलङ्कारस्येति प्रधानाङ्गभावेन गुणालङ्कारयोः संकरव्यवहारः प्रवर्तते । स षोढा - शब्दगुणप्रधानः, अर्थगुणप्रधानः, दोषगुणप्रधानः, शब्दालङ्कारप्रधानः, अर्थालङ्कारप्रधानः, उभयालङ्कारप्रधानश्चेति ॥

तेषु शब्दगुणप्रधानो यथा -

प्राप्तश्रीरेष कस्मात् पुनरपि मयि तं मन्थखेदं विदध्या-
 त्रिद्रामप्यस्य पूर्वामनलसमनसो नाप्यहं तर्कयामि ।
 सेतुं बध्नाति भूयः किमिति च सकलद्वीपनाथानुयात-
 स्त्वय्यायाते वितर्कानिति दधत इवाभाति कम्पः पयोधेः ॥ (४६३)

One by one the stars in the sky have disappeared; following them the moon, waning in lustre, is reaching the peak of the setting mountain; suffused with the red glow of the rising sun, the eastern horizon too, red as *mañjiṣṭhā* juice, is awakening. (461)

Here, in *samunmīlati* there is *vibhakti-mudrā*; in '*stokastokam, astam gatam, gacchati*' etc. there is *anuprāsa*. These *śabdālaṅkāras* and the *ubhayālaṅkāras* *hetūpamā*, *samādhi*, *anukrama* (*krama*) and *samuccayokti* combine with each other in this expression.

The *saṅkara* of *arthālaṅkāra* and *ubhayālaṅkāra* is as follows:

The sky is covered by a blanket of clouds, dark like the throat of the *kalaviṅka* bird. The frog family is as if joyfully taking turns in recitation, with loud croaks. With the showers the scorched earth is exuding the sweet smell of watering. The sun, though out of sight, can be guessed from the smiling lotus ponds. (462)

Here the *arthālaṅkāras jāti*, *anumānam*, *kāraka-hetu* and *jñāpaka-hetu*, and the *ubhayālaṅkāras rūpakopamā*, *hetūpamā* and *utprekṣopamā* combine with each other.

(3) The *Saṅkara* of *Guṇa* and *Alaṅkāra*

By this the *saṅkara* of *guṇa* and *alaṅkāra* is also explained. Even though *alaṅkāra* finds place only in expressions possessing *guṇa*, in some expressions *alaṅkāra* is prominent and in others *guṇa*; so the *saṅkara* of *guṇa* and *alaṅkāra* varies, with one of them being principal and the other subordinate, in the mixture. So this *saṅkara* is of six types-*śabdaguṇa*, *arthaguṇa*, *doṣaguṇa*, *śabdālaṅkāra*, *arthālaṅkāra* and *ubhayālaṅkāra-pradhāna*.

The one in which the *śabdaguṇa* is prominent is as follows:

'Having already found Fortune (ऽरि), why should he again trouble himself to churn me? I do not imagine him in this enterprising state of mind to return to his ancient slumber either. Having the kings of all the lands follow him, why is he again building a bridge?' At your very approach, the ocean appears to be shuddering with such conjectures. (463)

अत्र हेतूत्प्रेक्षाभिधाने त्वयीत्यादौ पदे विष्णोः स्वरूपाध्यासेन तद्भावापत्तौ समाधेः प्राधान्यमिह प्रतीयते । ननु चायमर्थस्य प्राकट्यात् प्रसादोऽर्थगुणः कस्मान्न भवति ।

अस्मिन्नपि तद्व्यपदेशेन शब्दशक्तेराधिक्यात् ।

ननु च त्वयि इति, एष इति, अस्य इति युष्मदेतदिदमां न कश्चन विष्णुवाची । स कथं वर्णनीये वस्तुनि तमर्थमभिदध्यात् ।

उच्यते । सर्वनामत्वेनैषां सर्ववाचित्वात् । सर्वनामानि हि सर्वनामाभिधायीन्यपि प्रकरणादिगम्यं^१ विशेषमर्थं ब्रुवते, स चेह प्राप्तश्रीरित्येवमादिभिरभिव्यक्त एवाभिगम्यत इति ॥

अर्थगुणप्रधानो यथा -

लक्ष्मीवशीकरणचूर्णसहोदराणि
त्वत्पादपङ्कजरजांसि चिरं जयन्ति ।
यानि प्रणाममिलितानि नृणां ललाटे
लुम्पन्ति^१ दैवलिखितानि दुरक्षराणि ॥ (४६४)

अत्र हेतुसाम्योभयालङ्काराभिधानेऽपि प्राधान्येनार्थप्राकट्यमर्थगुणः प्रतीयते ।

दोषगुणप्रधानो यथा -

येनापविद्धसलिलस्फुटनागसद्मा
देवासुरैरमृतमम्बुनिधिर्ममन्थे ।
व्यावर्तनैरहिपतेरयमाहिताङ्कः
खं व्यालिखन्निव विभाति स मन्दराद्रिः ॥ (४६५)

In this expression of *hetūtprekṣā*, by placing the image of *Viṣṇu* on the words 'twayi' etc., in superimposition, (the *śabdaguṇa*) *samādhi* is seen to be prominent. The question arises - Since the reference is clear (even without mentioning *Viṣṇu*), why is this not the *arthaguṇa prasāda* (which is defined as the presence of the object described, even without being explicitly mentioned)?

Because, in that too, the power of word has to be stretched, if he is taken to be indicated.

But among the forms of the pronouns *yuṣmat*, *etat*, *idam* etc. used, i.e., *twayi*, *eṣa* and *asya*, none means *Viṣṇu*. How can that meaning be superimposed in the subject described?

The answer is - being pronouns they can indicate any object. But even though pronouns can convey any object, their reference is to a particular object construed from the context. And that reference (*Viṣṇu*) is easily grasped here, from the description, 'having found *śrī*' etc.

That in which *arthaguṇa* is prominent is as follows:

Victory to the dust of your feet lotuses, which is akin to the powder casting a spell over *Lakṣmī*; which, touching the foreheads of the kings bowing (at your feet), wipes away the cruel words of destiny written on them. (464)

Here, although the two *alaṅkāras*, *hetu* and *sāmyam*, are handled, it is the *arthaguṇa* of 'clarity of meaning' (*prasāda*) that is prominent.

The one in which the *doṣaguṇa* is prominent is as follows:

That mountain with which, pushing away the ocean's water, and exposing the home of the serpents, ambrosia was churned out by gods and demons, and which bore marks from the turns of the serpents' lord (*Vāsuki* - used as the churning rope) around it, that *Mandara* mountain appears to be painting the sky. (465)

अत्र 'व्यावर्तनैरहिपतेरयमाहितांकः' इति ज्ञापकहेतोः 'खं व्यालिखन्निव' इत्युत्प्रेक्षावयवाच्च, देवासुरैरिति नित्यवैराविवक्षायां^१ बहुवचनम्, 'अमृतमम्बुनिधिर्ममन्थे' इति द्विकर्मकेष्वपि मधिप्रभृतीनामुपसंख्यानमिति अमृतशब्दाद् द्वितीयेति दोषगुणयोः प्राधान्यं प्रतीयते ।

ननु चात्राप्यर्थस्य प्राधान्यं न भवति, तद्विषयस्य ज्ञापकहेतुनापहतत्वात् सोऽप्यर्थालंकार एव । गुणालंकारयोश्च तुल्यकक्षतायामलंकारः प्रधानं भवति न गुणः, गुणैर्हि गुणभूतैरेवालंकाराः प्राय आरभ्यन्ते ।

तद् यथा -

'अस्पृष्टा दोषमात्राभिः समग्रगुणगुम्फिता ।
विपञ्चीस्वरसौभाग्या वैदर्भी रीतिरिष्यते ॥
समस्तात्युद्भटं पदामोजःकान्तिसमन्विताम् ।
गौडीयां तां विजानन्ति रीतिं रीतिविचक्षणाः ॥
आश्लिष्टश्लथभावाञ्च पुराणच्छायमाश्रिताम् ।
मधुरां सुकुमाराञ्च पाञ्चालीं कवयो विदुः ॥
माधुर्यमपि वाञ्छन्तः प्रसादञ्च सुमेधसः ।
समासवन्ति भूयांसि न पदानि प्रयुञ्जते ॥
लाटीयावन्त्ययो रीत्योर्मागध्याञ्च क्वचित् क्वचित् ।
केचिदोजोऽभिधित्सन्तः समस्यन्ति बहून्यपि ॥
प्रतीतशब्दमोजस्वि सुश्लिष्टपदसंधिमत् ।
प्रसादि स्वभिधानञ्चायमकं^२ कृतिनां मतम् ॥'

In 'marked by the turns of the serpents' lord' there is *jñāpaka-hetu*. In 'as if painting the sky' there is *utprekṣāvayava*. As the permanent rivalry between them is not to be expressed [in this context], in *devāsuraḥ* we have the plural form [instead of the singular number, neuter gender form, prescribed for compounds indicating permanent rivalry]. In '*amṛtam ambunidhiḥ mamanthe*', the second case ending used for the word *amṛta*, is sanctioned by the inclusion of '*mathi* (to churn)', also, among some verbs taking two objects [exempted from taking the main object in the nominative case, while being used in the passive voice.] These two *doṣaguṇas* are more prominent than the two *alaṅkāras* in the expression.

But even here the meaning is not prominent [the *doṣaguṇas* do not enhance the meaning?], because its matter is taken away by the *jñāpaka-hetu*, which too is an *arthālaṅkāra*. When *guṇa* and *alaṅkāra* are of a comparable status, it is the *alaṅkāra* which is given prominence, not the *guṇa*. Only with the *guṇas* remaining in the background, do the *alaṅkāras* generally operate.

It is like this:

That which is untouched by even a little blemish and combines all the guṇas and is beautiful like the tone of the vīṇā (vīṇā) is called the Vaidarbhī rīti.

Connoisseurs of styles know that rīti as Gaudīyā which is full of compounded and grand words; and which is full of force and splendour.

That which adopts a loose texture, resembling an old tale <purāṇa>, sweet and soft, the poets recognise as Pāñcālī (rīti).

Aiming at sweetness as well as clarity, intelligent poets do not use too many compounded words.

In the Lāṭīyā and Avantī styles, and sometimes in Māgadhi too, aiming to express force, some poets use many compounds.

Experts accept that poetry which has simple words, force, well-knit composition, lucidity, good import and no yamakam.

[So, when the alaṅkāras are prominent, that means the guṇas have been pushed to the background.]

मा भूदलङ्कारतुल्यकक्षतया अर्थस्य^१ प्राधान्यम्, शब्दगुणस्य^२ तु श्लाघ्यविशेष[ण]योग^३ उदात्तत्वमित्यादेः किमिति प्राधान्यं न भवति, दोषगुणानामतीवोल्लेखविधित्वेन^४ प्राधान्यात् ।

यथा -

सा वामनप्रसिद्धिर्लङ्घितनभसो बलिद्विषोऽद्यापि ।
मत्सरिणः खलु लोकाः मर्माण्येवानुबध्नन्ति ॥ (४६६)

दोषस्य यो गुणीभावः स ततोऽप्यधिकं प्रकाशत इति ॥

शब्दालङ्कारप्रधानो यथा -

यच्चन्द्रकोटिकरकोरकभारभाजि^१
बभ्राम बभ्रुणि जटापटले हरस्य ।
तद्वः पुनातु हिमशैलशिलानिकुञ्ज-
^२टाङ्कारडम्बरविरावि सुरापगाम्भः ॥ (४६७)

अत्रार्थप्राकट्यं प्रसादः, विभवोत्कर्ष उदात्तता, मृदुप्रस्फुटोन्मिश्रवर्णानामवैषम्यं समता, बन्धगाढता और्जित्यमित्यादिभ्यो गुणेभ्यः प्राधान्येन शब्दालंकारानुप्रासः प्रतीयते ॥

अर्थालंकारप्रधानो यथा -

आश्लेषिणः^१ पृथुरतक्लमपीतशीतम्
^२आयामिनीर्घनमुदो रजनीर्युवानः ।
ऊर्वोर्मुहुर्वलनबन्धनसंधिलोल-
पादान्तसंवलिततूलपटाः^३ स्वपन्ति ॥ (४६८)

अत्र बन्धविकटत्वमुदारता, श्लाघ्यविशेषणयोग उदात्तता, विभवोत्कर्ष औदार्यम्, दीप्तरसत्वं कान्तिरित्यादिभ्यो गुणेभ्यः प्राधान्येन जातिरर्थालंकारः प्रतीयते ॥

उभयालंकारप्रधानो यथा -

अभ्युद्धता^१ वसुमती दलितं रिपूरः
क्षिप्रक्रमं^२ कवलिता बलिराजलक्ष्मीः ।
अत्रैकजन्मनि कृतं यदनेन यूना
जन्मत्रये तदकरोत् पुरुषः पुराणः ॥ (४६९)

Let there not be the prominence of [*guṇas* related to] meaning when there is comparability with *alaṅkāra*. But how can there not be the prominence of a *śabdaguṇa* such as *udāttatā* which is 'the possession of commendable adjectives'? And *doṣaguṇas* are prominent because they are [deliberately] employed to enhance the expression.

For example:

The *Vāmana* fame of *Bali's* foe (*Viṣṇu*) who strode the sky (and tricked him) exists even today. The envious world is always looking for vulnerable spots (to attack.) (466)

Here the *doṣa* turned into *guṇa* is more striking than a *guṇa*.

That in which the *śabda-alaṅkāra* is prominent is as follows:

May the water of the divine river (*Gaṅgā*) - which once meandered through the brown mat of *Śiva's* *harasya* hair, adorned by the heap of buds formed by crores of moonbeams, and is now roaring in loud music through the rocks and thickets of the snowy mountain (*Himālaya*)-cleanse you. (467)

Here, more than the *guṇas* - *prasāda* in the clarity of meaning, *udāttatā* in the highlighting of magnificence, *śamatā* in the balanced employment of soft, hard and medium syllables, *aurjityam* in the tight composition - the *śabdālaṅkāra*, *anuprāsa*, is prominent.

That in which the *arthālaṅkāra* is prominent is as follows:

Having taken draughts of cool drinks to remove the great fatigue of amour, stopping with their toes their cotton clothes whose knots have slipped with the repeated movements of their hips, the young ones, embracing each other, sleep through the long night in deep happiness. (468)

Here, more than the *guṇas* - [the *śabdaguṇas*] *udāratā* in the many-syllabled composition, *udāttatā* in the elegant description, [the *arthaguṇas*] *audāryam* in the highlighting of prosperity, and *kānti* in the glow of feeling - the *arthālaṅkāra*, *jāti*, is prominent.

That in which the *ubhayālaṅkāra* is prominent is as follows:

He has retrieved (lost) territories, torn asunder the foe's chest, devoured the kingdom of the powerful ruler in quick succession. What this young prince has done here in this one birth, the ancient *puruṣa* (*Viṣṇu*) did in three. (469)

[In three incarnations, *Viṣṇu* retrieved the earth, tore asunder *Hiraṇyakaśipu's* chest, and with quick steps, conquered the kingdom of *Bali*.]

अत्रोक्तिपरिपाकः^१ प्रौढिः, बन्धविकटत्वमुदारता, आशयोत्कर्ष उदात्तत्वम्, अर्थप्राकट्यं प्रसाद इत्यादिभ्यो गुणेभ्यः श्लेषोपसर्जना विशेषोक्तिरुभयालंकारः प्राधान्येन प्रतीयते ॥

(४) रससङ्करः

रससंकरोऽपि चालंकारसंकरवदेव । भावरसाभासप्रशमानां तिलतण्डुलादिप्रकारेण संकरः षट्प्रकारो भवति ॥

तत्र भावानां तिलतण्डुलप्रकारो यथा -

न्यक्कारो हृदि वज्रकील इव मे तीव्रः परिस्पन्दते
घोरान्धे तमसीव मज्जति मनः संमीलितं लज्जया ।
शोकस्ताक्षर्य^१विपत्तिजो दहति मां नास्त्येव यस्मिन् क्रिया
मर्माण्येव^२ पुनश्छिनत्ति करुणा सीतां वराकीं प्रति ॥ (४७०)

अत्रामर्षलज्जाशोकानुकम्पाः समकक्षतया मिथस्तिलतण्डुलवत् संकीर्यमाणा रामस्य विरहिणो वागारम्भानु^३भावोक्तिपरतया प्रतीयन्ते ॥

क्षीरनीरप्रकारो यथा -

मानोन्नतेत्यसहनेत्यतिपण्डितेति
मय्येव धिक्कृतिरनेकमुखी सखीनाम् ।
दाक्षिण्यमात्रमसृणेन विचेष्टितेन
धूर्तस्य तस्य तु गुणा नु परं जयन्ति ॥ (४७१)

अत्र सखीषु रोषः, प्रियगुणेषु चासूया क्षीरनीरवन्मिथः संकीर्यमाणौ मानिनीवागारम्भपरतया प्रतीयेते ॥

छायादर्शप्रकारो यथा -

आः सीते पतिगर्वविभ्रमभरप्रान्त^१भ्रमद्बान्धव-
प्रध्वंसस्मितकान्तिमत्तव तदा जातं यदेतन्मुखम् ।
संप्रत्येव हठात् तदेव कुरुते केशोच्चयाकर्षण^२-
त्रासोत्तानितलोललोचनपतद्बाष्पप्लुतं रावणः ॥ (४७२)

अत्र क्रोधाभासे छायादर्शन्यायेन रत्याभासः संकीर्यते ॥

In this, there is *prauḍhi* in the ripe maturity of expression; *udāratā* in the many-syllabled composition; *udāttatvam* in the loftiness of the import; *prasāda* in the clarity of meaning. More than these *guṇas*, the *ubhayālaṅkāra* of *viśeṣokti*, reinforced by *śleṣa*, is prominent.

(4) The *Saṅkara* of *Rasas*

Rasa-saṅkara too is like *alaṅkāra-saṅkara*. The mingling of *bhāvas*, *rasas*, *ābhāsas* and *praśama* in the modes, sesamum-rice etc., is of six types.

The sesamum-rice type of *saṅkara* of *bhāvas* is as follows:

Like the thunderbolt the deep insult is throbbing in my heart. Having shrunk with shame, my heart is as if hiding itself in terrible darkness. The sorrow of the great bird's (*Jaṭāyu*'s) death which I cannot do anything about, is burning me. The pity for poor *Sītā* is severing my very life. (470)

Anger, shame, sorrow and pity, of equal intensity, are perceived to be mingling, like sesamum and rice, in these words of *Rāma*, uttered in separation.

The milk-and-water type is as follows:

'You are haughty in anger'; 'You are intolerant'; 'You think you know everything'- my friends condemn only me in these various ways. With the mere softness of the courteous behaviour he puts on, the 'virtues' of that rascal always win. (471)

Here the anger at the friends and the envy of the lover's virtues, appear to be mixing like water and milk, in this verbal outburst of the piqued woman.

The reflection-mirror type is as follows:

O *Sītā*! This your face which trembled with pride in your husband, and beamed with smiles at the utter destruction wrought by his roving allies (the monkey army etc.) then, *Rāvaṇa* is now going to cover with the tears from your eyes, rolling up in fear, as he pulls your hair violently. (472)

Here, in the semblance of anger the semblance of love is merging like the reflection in the mirror.

नरसिंहप्रकारो यथा -

किं द्वारि दैवहतिके सहकारकेण
संवर्धितेन विषपादप एष पापः ।
अस्मिन् मनागपि विकासविकारभाजि
भीमा भवन्ति मदनज्वरसंनिपाताः ॥ (४७३)

अत्र नरसिंहजाताविव सिंहनरशरीरभागारम्भानुसारेण सखीविषयानुकम्पा सहकारविषया च कुत्सा मिथः संकीर्यते । तथा हि दैवहतिके इति शब्देन लब्धायां नियत्युपाधौ सर्वथैवानुकम्प्यमानतायां सहकारसंवर्धननिबन्धनत्वमेवास्याः कना^१ द्योत्यते । एवं नाम त्वं दैवोपहताऽसि यत् सहकारविषपादपं^२ द्वारि संवर्धयसि इति । विषपादपशब्देन लब्धायां सहकारस्य सर्वथैव कुत्सायां विकासकाले कामिनीनामसद्व्यस्मरज्वरसंनिपातहेतुकत्वमेव अस्याः कन्प्रत्ययेन प्रत्याय्यते ॥

तदुक्तम् -

‘कुत्सितत्वेन कुत्सावान् सम्यग् वापि हि कुत्सितः ।
स्वशब्दाभिहिते केन विशिष्टोऽर्थः प्रतीयते ॥
न च साम्प्रतिकी कुत्सा शब्दाभेदे^३ प्रतीयते ।
पूज्यते कुत्सितत्वेऽपि प्रशस्तत्वेऽपि कुत्स्यते ॥’

तद् यथा -

एक इह जीवलोके^४ जीवतिरूपं नृरूपपशुरूपः ।
यः प्रेममात्रपाशे^५ मृग इव न मृगीदृशां पतति ॥ (४७४)

पांसूदकप्रकारो यथा -

मा गर्वमुद्वह कपोलतले चकास्ति
कान्तस्वहस्तलिखिता मम मञ्जरीति ।
अन्यापि किं न सखि भाजनमीदृशीनां
वैरी न चेद्भवति वेपथुरन्तरायः ॥ (४७५)

अत्र स्वसौभाग्यवर्णना मृत्पिण्डे पांसूदकयोरिवाविभागमापाद्यमानयोरसूयागर्वयोः संकर उपपद्यते ॥

The man-lion type is as follows:

Cursed woman! What is the use of growing this mango tree at the doorstep? This wretch is a poison tree. With the slightest sign of blossoming on it, the affliction of love fever will be dreadful. (473)

Here the pity for the friend and the censure of the mango tree combine in the way in which the actions of the man-half and the lion-half combine in the *narasimha* form. In an attitude of complete sympathy, in bringing in fate with the phrase '*daivahatikā*', by the suffix '*kan*', only its (fate's) binding her to grow the mango tree is fondly indicated - 'You must have indeed been cursed by fate, since you are growing a mango poison-tree at your doorstep.' In the complete condemnation of the mango tree seen in the words 'poison tree', only its causing the affliction of unbearable love fever in women at the time of its flowering, is blamed, as suggested by the suffix '*kan*' [in the word *sahakāraka*]. [The girl is not 'accursed' in the usual sense of the word. And the mango tree is not seriously meant to be a poison tree.]

It has been said:

When an object which is condemned for some fault or totally condemned, is mentioned by its name, in the addition of the 'ka' suffix, some significance is perceived.

At first sight, if the word is not split [and examined], the censure is not perceived. [At times] even in censure (the object) is being praised, and even in praise it is being censured.

That is as in:

In this world only the beast assuming the form of man stays alive, who does not fall into the love-snare of the doe-eyed, as does the deer (into the hunter's). (474)

The dust-and-water type is as follows:

Do not hold up your pride thinking, 'On my cheeks gleam these flowers drawn by my lover with his own hands.' Dear friend! Cannot another too sport such (drawings) if her trembling did not become her enemy, hindering (the task)? (475)

This description of her own conjugal felicity attains the inseparable mingling of pride and jealousy like the fusion of dust and water in a clod of mud.

चित्रवर्णप्रकारो यथा -

विरोधो विश्रान्तः प्रसरति रसो निर्वृतिघन-
स्तदौद्धत्यं क्वापि व्रजति विनयः प्रह्वयति माम् ।
झटित्यस्मिन् दृष्टे किमपि परवानस्मि यदि वा
महार्घस्तीर्थानामिव हि महतां कोऽप्यतिशयः ॥ (४७६)

अत्र वीरौद्धत्यस्वातन्त्र्यरसानामानन्दप्रशमपारवश्यरसैस्तिरस्क्रियमाणानां पट इव^१ नीलादिभिः
सितादीनां प्रशमा रामदर्शनप्रभावोद्भवे लवस्य विस्मयातिशयप्रशमजन्मनि वागारम्भानुभावोपमोद्भवे चित्रवर्णवत्
संकीर्यमाणाः समुपलभ्यन्ते ॥

(५) रसगुणसङ्करः

अथ रसगुणसंकरः । ननु च दोषहानमिव गुणोपादानमपि नियमनिर्वर्त्यम्, अलङ्कारयोग इव रसा-
वियोगोऽप्यवश्यं विधेयः, कदाचिदलङ्कारयोगोऽपि त्यज्यते, न तु रसावियोगो गुणयोगश्च व्यभिचरितसंबन्धाविति ।
अत्रोच्यते । 'यत्र चित्रवर्णवन्नरसिंहवत् पांसूदकवच्च अवयवावयविन्यायेन जातिव्यक्तिन्यायेन चापृथक्प्रयत्न-
निर्वर्त्यानां गुणरसानां वाक्ये संनिवेशस्तत्र संकरव्यवहारो न प्रवर्तते' ॥

तद् यथा -

'मधुरं रसवद्वाचि वस्तुन्यपि रसस्थितिः ।
येन माद्यन्ति धीमन्तो मधुनेव मधुव्रताः ॥
कामं सर्वोऽप्यलंकारो रसमर्थे निषिञ्चति ।
तथाप्यग्राम्यतैवैनं भारं वहति भूयसा ॥'
'शृङ्गार एव मधुरः परप्रह्लादनो^१ रसः ।
तन्मयं काव्यमाश्रित्य माधुर्यं प्रतितिष्ठति ॥
शृङ्गारे विप्रलम्भाख्ये करुणे च प्रकर्षवत् ।
माधुर्यमार्द्रतां याति यतस्तत्राधिकं मनः ॥
रौद्रादयो रसा दीप्त्या लक्ष्यन्ते काव्यवर्तिनः ।
तद्व्यक्तिहेतू शब्दार्थावोजोऽधिष्ठाय तिष्ठति ॥

The picture-colour type is as follows:

My hostility has subsided. A feeling of utter fulfilment is pervading me. That arrogance is going away. Humility makes me bend. All of a sudden, at the sight of this person, I am somehow not my own. Is it that the holiest of the holy, the greatest of the great, is here now? (476)

Here the moods of hostility, arrogance and independence are being overlaid by happiness, quietude and submission, just as the white etc. on the canvas are coated by blue etc.. In the similes springing up in *Lava's* words, arising from the great wonder and peace inspired by the sight of *Rāma*, these emotions mingle like colours in a painting.

(5) The *San̄kara* of *Rasa* and *Guṇa*

Now for the mixture of *rasa* and *guṇa*. But - Like the avoidance of *doṣa*, the possession of *guṇa* has to be necessarily achieved. And, like the inclusion of *alaṅkāra*, the inseparable presence of *rasa* should be surely maintained. Sometimes *alaṅkāra* can be given up, but *rasa* and *guṇa* cannot be kept or left at will in poetry. Here it is said - 'Like picture and colour, man and lion, or dust and water, or, following the relation between part and whole or individual and class, when *guṇa* and *rasa* are achieved at one stroke, without a separate effort, in an expression, this is not an instance of *san̄kara*'.

It is as follows:

There is sweetness in rasa-filled expression. Rasa is present in the content as well. The learned are delighted by this as bees are by nectar.

It is true that all the alaṅkāras drench the import of poetry with rasa. Yet it is agrāmyatā (refinement) which bears the greater part of this burden.

Śṛṅgāra is the sweet rasa that gives the greatest pleasure. Abiding in poetry full of that rasa, mādhyam (sweetness) stays firm.

In the śṛṅgāra called vipralambha and in the karuṇa rasa, sweetness is heightened, reaching a melting quality. So they draw the heart more (than the other rasas).

The rasas, raudra etc., seem to glow, pervading poetry. In the expression and import which serve to present them, ojas (force) is firmly established.

समर्थकत्वं वाक्यस्य यत् तु सर्वरसान् प्रति ।
स प्रसादो गुणो ज्ञेयः सर्वसाधारणक्रियः ॥'

सेयं गुणानां रसारम्भकत्वे संकराप्रसिद्धिः । एवं रसानां गुणारम्भकत्वेऽपि । तद् यथा -
रूढाहंकारतौर्जित्यम्, भावतो^१ वाक्प्रवृत्तिर्भाविकत्वम्, क्रोधादावप्यतीव्रता^२ माधुर्यम्, आशयोत्कर्ष उदात्तत्वम्,
अर्थस्याभीष्टतमता^३ प्रेयः, दीप्तरसत्वं कान्तिरिति ॥

यत्र तु तिलतण्डुलवत् क्षीरनीरवच्छायादर्शवत् तुल्यकक्षतयैव गुणरसानां वाक्यैः पृथक्प्रयत्ननिर्वर्त्यानां
विनिवेशः, तत्र संकरव्यवहारः प्रवर्तते एव । स षोढा - गुणप्रधानः, रसप्रधानः, उभयप्रधानः, उभयाप्रधानः,
गुणाधिकः, रसाधिक इति ॥

तेषु गुणप्रधानो यथा -

अत्रान्तरे ललितहारलतानितम्ब-
संवाहनस्खलितवेगतरङ्गिताङ्गी ।
देवी व्यपास्य शयनं धृतमानतन्तु-
रन्तःपुरं गतवती सह सौविदल्लैः ॥ (४७७)

अत्र अर्थप्राकट्यौदार्ययोरर्थशब्दगुणयोः प्राधान्यं, न रतिक्रोधयोरिति गुणप्रधानः ॥

रसप्रधानो यथा -

अस्मिन्नगृह्यत पिनाकभृता सलील-
मारब्धवेपथुरधीरविलोचनायाः ।
विन्यस्तमङ्गलमहौषधिरीश्वरायाः
रुस्तोरगप्रतिसरेण करेण पाणिः ॥ (४७८)

अत्र श्लाघ्यविशेषणयोग उदात्तत्वम्, बन्धविकटत्वमुदारता, अर्थप्राकट्यं प्रसादः, दीप्तरसत्वं कान्तिरिति
गुणाः साध्वसविलासानुरागसंगमरसैरतिशय्यन्ते इति रसप्रधानः ॥

उभयप्रधानो यथा -

आपातमात्ररसिके सरसीरुहस्य
किं बीजमर्पयितुमिच्छसि वापिकायाम् ।
कालः कलिर्जगदिदं न कृतज्ञमज्ञे
स्थित्वा हरिष्यति तवैव मुखस्य शोभाम् ॥ (४७९)

The ability of poetry to present all the rasas lies in prasāda (simplicity), which serves all [situations].

As they serve *rasa* in this manner, the *saṅkara* (mingling) of *guṇas* (with *rasas*) is an unfamiliar concept. Similarly *rasas* serve *guṇas* [and here too the concept of mixture is absent.] Strong self-esteem is *aurjityam*. The speech arising straight from feeling has *bhāvikatvam*. The absence of sharpness even in anger etc. is *mādhuryam*. The loftiness of intention is *udāttatvam*. The extreme desirability of the purport is *preyaḥ*. And *kānti* is the glow of feeling.

But where *guṇa* and *rasa* are achieved by separate effort, and are kept comparable in their importance, like sesamum and rice, milk and water, or reflection and mirror, in (poetic) expressions, *saṅkara* does occur. It is sixfold-*guṇa*-prominent, *rasa*-prominent, both-important, both-unimportant, *guṇa*-profuse and *rasa*-profuse.

Of those the one which is *guṇa*-prominent is as follows:

Meanwhile, her limbs trembling in her speed, her beautiful girdle tied firmly around her hips slipping, the queen left the couch, holding the line of anger, and went away to the inner quarters with her maids. (477)

Here the *artha-śabda-guṇas*, *arthaprākāṭyam* (*prasāda* or lucidity of sense), and *audāryam* (many-syllabled composition) are prominent, and not the emotions of love and anger. So this *saṅkara* is *guṇa-pradhāna*.

The one which is *rasa*-prominent is as follows:

In this place, the trembling hand of the liquid eyed *Pārvatī* (*Ṭṣvārā*), wearing the auspicious herb, was playfully held by *Śiva* (*Pinākabhṛt*) with his hand, from which the serpent serving as his marriage thread had been let slip. (478)

Here the *guṇas* - elegant description or *udāttatā*, the many-syllabled composition or *udāratā*, the lucidity of sense or *prasāda*, and the glow of feeling or *kānti* - are exceeded by the moods of trepidation, playfulness, love and union. Hence this *saṅkara* is *rasa-pradhāna*.

That in which both are prominent is as follows:

O impulsive admirer! Why do you want to scatter these lotus seeds in the pond? Ignorant one! This is the age of *Kali* and this world is not grateful. Having found its roots this lotus will steal the beauty of your face. (479)

अत्र भणितिविशेष उक्तिः, संविधाने सुसूत्रता श्लेष इति शब्दगुणयोर्लावण्यविलासवर्णनीयरसयोश्च तुल्यकक्षतया निर्देश इत्युभयप्रधानः ॥

उभयाप्रधानो यथा -

अभिनववधूरोषस्वादुः करीषतनूनपा-
दसरलजनाश्लेषकूरस्तुषारसमीरणः ।
गलितविभवस्याज्ञेवाद्य द्युतिर्मसृणा रवे-
र्विरहिवनितावक्त्रक्लैब्यं बिभर्ति निशाकरः ॥ (४८०)

अत्र स्वादुकूरमसृणक्लैब्यमित्यन्यधर्माणामन्यत्रारोपणं समाधिः, अभिनववधूरोषादीनां चतुर्णामप्यर्थानां स्वाद्वादीनाञ्च लक्षणादिलक्षितानां प्राकट्यं प्रसादः, अभिनववधूरोषस्वादुः करीषतनूनपादिति विशेषणविशेष्याणामुपक्रमेण निर्वहणं रीतिः, पादचतुष्टये चतुर्णामर्थानां विभज्य समत्वेन निवेशः संमितत्वमिति चत्वारो गुणाः, चत्वारश्च रत्यमर्षविषादजुगुप्सात्मानो रसाः कालावस्थानिवेदनपरत्वेन प्रतीयन्त इत्युभयाप्रधानः ॥

गुणाधिको यथा -

अजननिरस्तु विभूतेरपूरणिर्भवतु सर्वकामानाम् ।
मा याचिषि मा सेविषि मा सहिषि पराभवं धनिनः ॥ (४८१)

अत्र सुप्तिङ्व्युत्पत्तिः^१ सौशब्दम्, वाक्यानां परिपूर्णत्वमर्थव्यक्तिः, अर्थस्य प्राकट्यं प्रसादः, विभूतेरनुत्पत्तौ कामा न पूर्यन्ते, अपरिपूर्णकामो याचते, याचमानस्तदनाप्नुवन् धनिनः सेवते, सेवमानस्तु तैः परिभूयत इत्युत्पत्त्यादिक्रियाक्रमो रीतिरिति गुणाश्चत्वारः । रसस्तु निर्वेद एवैक इति गुणाधिकः ॥

रसाधिको यथा -

कमलमनम्भसि कमले च कुवलये तानि कनकलतिकायाम् ।
सा च सुकुमारसुभगेत्युत्पातपरम्परा केयम् ॥ (४८२)

Here, the peculiar turn of expression or *ukti*, and deftness in arrangement or *śleṣa* which are *śābdaguṇas* (*sic*), and the beauty and playful charm which are the *rasa* components of the description, have been given equal place. Hence this *saṅkara* is *ubhaya-pradhāna*.

That in which neither is prominent is as follows:

The fire of the dry cow dung is pleasant *svādulḥ* like the anger of the newly-wed bride; the cold wind is harsh like the embrace of a wicked person; the sun's light is now subdued like the commands of one who has lost his wealth; and the moon bears the wan look of the face of a parted wife. (480)

Here, the qualities 'pleasant', 'harsh', 'soft' and 'weak', from one context, are superimposed on another, so there is *samādhi*. All the four ideas, viz. 'anger of the new bride' etc., characterised by the qualities of 'pleasant' etc., have clarity or *prasāda*. The attribution of a descriptive phrase to each item, beginning with 'pleasant like the anger of a new bride is the cow-dung fire', is followed to the end. So there is *rīti*. The four meanings have been equally distributed in the four quarters - so there is *sammitatvam*. However, since these four *guṇas* and the four *rasas* of love, anger, sorrow and disgust seem to be serving the description of the season and the weather, both are unimportant *ubhaya-apradhāna*.

The one in which the *guṇa* is in excess is as follows:

Let wealth not have birth; let all desires remain unfulfilled. But do not ever beg from a rich man, serve him or bear humiliation from him. (481)

Here *sausābadyam* in the intelligent use of noun and verb terminations, *arthavyakti* in the completeness of the statements, *prasāda* in the clarity of meaning, and *rīti* in the proper sequence of actions - when wealth is not produced desires are not fulfilled; one whose desires are not fulfilled begs; when he does not get what he is begging for, he serves rich people; while serving them he is humiliated by them - are the four *guṇas*. There is only one *rasa*, that of *nirveda*. Hence there is excess of *guṇa* in this *saṅkara*.

The one in which *rasa* is in excess is as follows:

The lotus (growing) without water; in that lotus two blue lotuses; and all of them on a golden creeper; and that is delicate and lovely. What a row of phenomena! (482)

अत्र कमलमनम्भसि कमले च कुवलये तानि कनकलतिकायामित्यन्यधर्माणामन्यत्रारोपणं समाधिः
सा च सुकुमारसुभगेत्युत्पातपरम्परा केयमित्यश्लीलामङ्गलार्थौ दोषावपि गुणौ, श्लाघ्यविशेषणगुणयोग उदात्तत्वम्,
विकटबन्धत्वमुदारता, उपक्रमाभेदो रीतिः, अर्थप्राकट्यं प्रसादः, अनिष्टुरता सौकुमार्यम्, अभीष्टतमता प्रेयः,
दीप्तरसत्वं कान्तिरिति गुणा दश, रसास्तु रत्युत्कर्षहर्षधृत्युत्कण्ठावेगविस्मयमति^१वितर्कचिन्ताचपलता-
हासोत्साहस्तम्भगद्गदोन्मादव्रीडाऽवहित्थाभयशङ्काः विंशतिः, वागारम्भानुभावे शृङ्गारिणः प्रियाचाटुकारस्य
कस्यचित् प्रतीयन्त इति रसाधिकः ॥

(६) रसालङ्कारसङ्करः

रसालङ्कारसंकरोऽप्येतेन व्याख्यातः ॥

रसवन्ति हि वस्तूनि सालङ्काराणि कानिचित् ।^१
एकेनैव प्रयत्नेन निर्वर्त्यन्ते^२ महाकवेः ॥ १७३ ॥

रसाक्षिप्ततया यस्य बन्धः शक्यक्रियो भवेत् ।
अपृथग्यत्ननिर्वर्त्यः सोऽलङ्कारः प्रकृष्यते ॥ १७४ ॥

^३रसभावादिविषयविवक्षाविरहे सति ।
अलङ्कारनिबन्धो यः स कविभ्यो न रोचते ॥ १७५ ॥

तत्र रसालङ्कारसंकरो द्विधा - रसप्रधानः, अलंकारप्रधानश्च । तयोर्योऽनुभवित्रैव वर्ण्यते स रसप्रधानः ।
तत्र ह्यलङ्कारवतो वाक्यस्य वागारम्भानुभावत्वं भवति ॥

(क) रसप्रधानरसालङ्कारसङ्करः

तत्र रतावुपमायाः संकरो यथा -

तीए दंसणसुहए षणअक्खलणजणिओ मुहम्मि मणहरे ।
रोसो वि हरइ हिअअं मअपंको व्व मिअलंछणम्मि णिसण्णो ॥ (४८३)

[तस्या दर्शनसुभगे प्रणयस्खलनजनितो मुखे मनोहरे ।
रोषोऽपि हरति हृदयं मदपङ्क इव मृगलाञ्छने निषण्णः ॥]

अत्रोपमातिरस्कारेण रसवतो हरेर्वचसि वागारम्भरूपे रुक्मिणीप्रदत्तपारिजातमञ्जरीविलोकनप्रभवं
सत्यभामाया रोषरामणीयकं प्राधान्यतः प्रतीयते ॥

रतावेव विपरीतोपमा यथा -

In 'This lotus without water; the two blue lotuses in it; and all are on the golden creeper' the superimposition of characteristics from some things somewhere else is *samādhi*; in 'delicate and lovely - what a row of portents is this !' the *doṣas*, *aślīlatā* and *amaṅgalatā*, become *guṇas*. There is *udāttatvam* in the inclusion of good descriptive phrases; *udāratā* in the many-syllabled composition; *rīti* in the unbroken continuity of description; *prasāda* in the clarity of meaning; *saukumāryam* in the absence of harshness; *preyas* in the excessive pleasingness; *kānti* in the glow of feeling. These ten *guṇas* and the twenty *rasas-rati*, *utkarṣa* [?], *harṣa*, *dhṛti*, *utkaṇṭhā*, *āvega*, *vismaya*, *mati*, *vitarka*, *cintā*, *capalatā*, *hāsa*, *utsāha*, *stambha*, *gadgada*, *unmāda*, *vṛidā*, *avahitthā*, *bhaya* and *śaṅkā*, are seen in these words spoken by a lover who is intent on pleasing his beloved. Thus there is the excess of *rasa*.

(6) The *Saṅkara* of *Rasa* and *Alaṅkāra*

The mixture of *rasa* and *alaṅkāra* too is explained by this.

173. Poetry (lit. matter) full of *rasa*, and sometimes embellished with *alaṅkāras*, is created by great poets in a single effort.

174. That *alaṅkāra* excels which is composed without extra effort, under the inspiration of *rasa*.

175. The composition of *alaṅkāras* in the absence of the intention to express *rasa*, *bhāva* etc., does not appeal to poets.

There, the mixture of *rasa* and *alaṅkāra* is twofold: *rasa*-prominent and *alaṅkāra*-prominent. Of these, the expression from the person experiencing the feeling is *rasa-pradhāna*. In that the *alaṅkāra*-adorned expression serves as the verbal emotional response.

(a) *Rasa-pradhāna Rasa-alaṅkāra-saṅkara*

There the *saṅkara* of *upamā* in *rati* is as follows:

In her charming, lovely face, even the anger at the failing of the lover steals the heart, like the stain of musk in the deer-marked (moon). (483)

Here, in this verbal response of the delighted *Hari*, overshadowing the *upamā*, *Satyabhābhāmā*'s charming anger at seeing him gift the *pārijāta* flower to *Rukmiṇī*, is prominent.

Viparīta-upamā in *rati* is as follows:

यत् त्वन्नेत्रसमानकान्ति सलिले मग्नं तदिन्दीवरं
 मेघैरन्तरितः प्रिये तव मुखच्छायानुकारी शशी ।
 येऽपि त्वद्गमनानुकारिगतयस्ते राजहंसा गता-
 स्त्वत्सादृश्यविनोदमात्रमपि मे दैवेन न क्षम्यते ॥ (४८४)

अत्र विरहिणो रामस्य प्रियावयवसादृश्यदर्शनेनात्मानं विनोदयत उपायभ्रंश^१दरतिप्रभवविषादवागारम्भे
 स्वरूपाभिधाने प्रक्षीणशक्तिरप्राधान्येन उपमा प्रतीयते ॥

रतावेव पर्यायो यथा -

किं गुरुजहणं अहं थणभरो ति भाअकरअलग्गतुलिआए ।
 विहिणो खुतंगुलिमग्गविब्भमं वहइ से तिवली ॥ (४८५)
 [किं गुरु जघनमथ स्तनभर इति भागकरतलाग्रतुलितायाः ।
 विधेः खाताङ्गुलिमार्गविभ्रमं वहत्यस्यास्त्रिवली ॥]

अत्र यद्यपि रतिप्रभवेभ्यो विस्मयादिभ्यः संशयहेतूत्प्रेक्षोपमादिभ्यश्च पर्यायालंकारः प्राधान्येन प्रतीयते,
 तथाप्यसौ वागारम्भानुभाव इति रतावप्राधान्यमेवानुभवति ॥

रतावेव समाधिर्यथा -

‘कृच्छ्रेणोरुयुगं व्यतीत्य सुचिरं भ्रान्त्वा नितम्बस्थले
 मध्येऽस्यास्त्रिवलीतरङ्गविषमे निष्पन्दतामागता ।
 मदृष्टिस्तृषितेव सम्प्रति शनैरारुह्य तुङ्गौ स्तनौ
 साकांक्षं मुहुरीक्षते जलभरप्रस्यन्दिनी लोचने ॥ (४८६)

अत्र वत्सरजेन स्वदृष्टौ प्राणिधर्माः समाधीयमानाः सागरिकादर्शनार्थे^१ वागारम्भे न्यग्भवन्ति ॥

रतावेवार्थश्लेषस्य यथा -

कपोले पत्राली करतलनिरोधेन मृदिता
 निपीतो निःश्वासैरयममृतहृद्योऽधररसः ।
 मुहुर्लग्नः कण्ठे तरलयति बाष्पः स्तनतटीं
 प्रियो मन्युर्जातस्तव निरनुरोधे न तु वयम् ॥ (४८७)

The blue lotus comparable in brightness to your eyes has drooped into the water; the moon which imitates the lustre of your face is veiled by the clouds; and those royal swans whose gait follows your walk have also gone. Even my pleasure in your likenesses is unbearable for the Creator. (484)

Here, in these words of the parted *Rāma*, expressing his own state of mind, full of despondency born of frustration, as the means of consoling himself have disappeared, for one who has been pleasing himself by looking at likenesses of his dear one's limbs, the *upamā* seems weakened in power and so unimportant.

Paryāya in *rati* is as follows: (*Prākṛta*)

'Is the hip heavier or the bosom?' - she whose parts were weighed thus on his palms by the Creator, bears the beauty of the grooves left by His fingers in the three lines (on her waist). (485)

Here, although the *paryāya alaṅkāra* is seen to be more prominent than the feelings such as wonder resulting from love, and the *alaṅkāras saṁśaya, hetu, utprekṣā, upamā* etc., it loses its importance in the *rati* in this emotional response of a character.

Samādhi in *rati* is as follows:

After crossing her beautiful thighs with difficulty, and wandering long over the hip region, halting at the waves of the three lines on her waist, and slowly surmounting the peaks of her breasts, my gaze, as if thirsty, is now eagerly resting on her eyes, which are glistening with moisture. (486)

Here, the attribution of the characteristics of living creatures to his eyes, i.e. *samādhi*, becomes subordinate (to emotion) in this speech of *Vatsarāja*, describing his viewing of *Sāgarikā* [in the painting].

(The *saṅkara* of) *artha-sleṣa* in *rati* is as follows:

The patterns drawn on your cheeks have been rubbed off by the pressure from your palms; the juice of your lips, sweet as nectar, has been drunk by your sighs; the tears that clasp your neck again and again make your bosom heave. O implacable one! Anger has become your beloved, not I. (487)

अत्र यद्यप्याक्षेपेण वाक्योपसंहारस्तथापि प्रिय इत्यादिभिः, प्राधान्येनाभिधीयमानः श्लेष एव शृङ्गारिणो वागारम्भानुभावाङ्गतामङ्गीकरोति ॥

रतावेव पर्यायोक्तेर्यथा -

मुक्ताः कन्धरया धृताः स्तनतटेनोत्तुङ्गता कुम्भयो-
रूरुभ्यां परिणाहिता क्रमवती हस्तस्य पद्भ्यां गतिः ।
एतद् वः करिघातिनस्तु कठिनं चर्मैव कोऽयं हठ-
श्चण्डीति त्रिपुरारिकेलिवचनैरार्यास्मितं पातु वः ॥ (४८८)

अत्र भगवतश्चादूक्तिवागारम्भे देव्याः पर्यायवर्णना श्लेषभावं लभते ॥

(ख) अलङ्कारप्रधानरसालङ्कारसङ्करः

यत्रोदासीनेन वर्ण्यते सोऽलङ्कारप्रधानः । स हि रसभावादेः संकरप्रकारमभिधित्सुः स्वभावोक्तिं वक्रोक्तिं वावलम्बते । तत्र स्वभावोक्तिपक्षे जातिः ॥

सा विधिमुखेन यथा -

थोओसरंतरोसं ^१थोअपरिवड्डुमानपहरिसम् ।
होइ अदूरपआसं^२ उहअरसाअंतविब्भमं तीअ मुहम् ॥ (४८९)
[स्तोकापसरद्रोषं ^३स्तोकपरिवर्धमानप्रहर्षम् ।
भवत्यदूरप्रकाशं^४ उभयरसायत्तविभ्रमं तस्या मुखम् ॥]

अत्र सत्यभामाया रोषस्यापसर्पतः प्रहर्षस्य च प्रसर्पतो येऽनुभावा जिह्मावलोकनमुखप्रसादादयस्त इह संकीर्यमाणाः कविना उभय^१रसायत्तमित्यनेन यथावदवस्थिता भवन्तीति विधिमुखेनाभिधीयन्ते ॥

जातिरेव निषेधमुखेन यथा -

धीरेण माणभंगो माणक्खलणेण गरुअ धीरारम्भो ।
उल्ललइ तुलिज्जंतं एक्कम्मि वि से थिरं ण लग्गइ हिअअं ॥ (४९०)
[धैर्येण मानभङ्गो मानस्खलनेन गुरुकधैर्यारम्भः ।
उल्ललति तोल्यमाने एकस्मिन्नप्यस्याः स्थिरं न लगति हृदयम् ॥]

अत्र यद्यपि हेतूपन्यासो वर्तते तथापि तस्य ^१स्वभावाख्यानपरिकरत्वेनाप्रधान्येन हृदयक्रियास्वरूपमेवेह निषेधमुखेनाभिधीयत इतीयं जातिरेव भवति ॥

Here, although the expression concludes on *ākṣepa alaṅkāra*, through (the double interpretation of the words) 'beloved' etc., it is the expressed *śleṣa* which is more prominent and that becomes part of the verbal response of the lover.

(The *saṅkara* of) *paryāyokti* in *rati* is as follows:

'O angry one! The pearls (from the elephant) are borne by your neck, the elevation of his temples by your bosom, the graceful tapering of his trunk by your thighs, and his gait by your feet. All this (has been received) from your elephant-killer (lion mount). But what is this obstinacy, like his hard hide?' May the lady's (*Pārvatī*'s) smile at these mocking words of *Śiva triṣpurāṇi* protect you. (488)

Here, in this verbal response of the god, consisting of ingenious flattery, the description of the Goddess in *paryāyokti* (*alaṅkāra*) is lost.

(b) *Alaṅkāra-pradhāna Rasa-alaṅkāra-saṅkara*

When the description is by one who is not involved (in the emotion), the expression is *alaṅkāra-pradhāna*. The type of *saṅkara* of *rasa*, *bhāva* etc., depends on the natural expression (*svabhāvokti*) or clever turn of phrase (*vakrokti*) of the speaker. There, on the *svabhāvokti* side there is *jāti* (*alaṅkāra*).

That (*jāti*) of a positive nature is as follows:

With her anger slowly departing and her joy growing slowly, her face has attained brightness, reflecting the charm of both feelings. (489)

Here, the mixed reactions such as frowning glances and clearing of face, arising from the departure of anger and the arrival of joy in *Satyabhāmā*, are indicated by the poet as they occur, in a positive manner, by the remark, 'resting on both feelings'.

Jāti itself as negative description is as follows:

By fortitude her anger weakens, and when her anger is shaken, action of great courage (begins); when lifted up, her heart leaps; it does not stand firm in any state. (490)

Here, although *hetu* (*alaṅkāra*) has been brought in, since, with its statement of behaviour, it only helps, in a secondary role, the negation ('it is not firm in any state') describing the working of the heart, this is again *jāti*.

सैव विधिनिषेधाभ्यां यथा -

हेलोदस्तमहीधरस्य तनुतामालोक्य दोष्णो हरे-
 'हस्तेनांसतटेऽवलम्ब्य चरणावारोप्य तत्पादयोः ।
 शैलोद्धारसहायतां जिगमिषोरस्पृष्टगोवर्धना
 राधायाः सुचिरं जयन्ति गगने वन्ध्याः करभ्रान्तयः ॥ (४९१)

अत्र राधायाः प्रेयसि हरौ यथावदवस्थिता^१ अद्भुतवृत्तिस्नेहशङ्कोत्साहा मिथः संकीर्यमाणा भयावेगस्मृतिमतिवितर्कादिभिर्व्यभिचारिभावैरालम्बनचरणाक्रमणसहकृतायां करभ्रान्तौ शरीररम्भानुभावे प्रतीयमाना अस्पृष्टगोवर्धना वन्ध्या इति निषेधमुखेन, जयन्तीति विधिमुखेन चाभिधीयन्ते ॥

वक्रोक्तिपक्ष उपमादयः । तेषु उपमा यथा -

चोरा सभअसतण्हं पुणो पुणो पेसअन्ति दिट्ठीओ ।
 अहिरक्खिअणिहिकलसेव्व पोढमहिलाथणुच्छङ्गे ॥ (४९२)
 [चोराः सभयसतृष्णं पुनः पुनः प्रेषयन्ति दृष्टीः ।
 अभिरक्षितनिधिकलश इव प्रौढमहिलास्तनोत्सङ्गे ॥]

अत्र चौरगतभयानुरागयोः संकरस्वभावोक्तिमतिभूयोत्तरार्धागतमौपम्यं प्राधान्येन प्रतीयते ॥

उपमैव रसाभाससङ्करविषया यथा -

एकेनार्कं प्रविततरुषा पाटलेनास्तसंस्थं
 पश्यत्यक्षणा सजलतरलेनापरेणात्मकान्तम् ।
 अहश्छेदे दयितविरहाशङ्किनी चक्रवाकी
 द्वौ संकीर्णौ रचयति रसौ नर्तकीव प्रगल्भा ॥ (४९३)

अत्र निगदेनैव व्याख्याते स्पष्टतयैवोपमायाः प्रधानत्वेन प्रतीतिः ॥

रसप्रशमयोरुपमासहोक्तिर्यथा -

दृष्टे 'लोचनवन्मनाङ्मुकुलितं पार्श्वस्थिते वक्त्रवत्'
 न्यग्भूतं बहिरासितं पुलकवत् स्पर्शं समातन्वति ।
 नीवीबन्धवदागतं शिथिलतामाभाषमाणे ततो
 मानेनापसृतं ह्रियेव सुतनोरङ्घ्रिस्पृशि प्रेयसि ॥ (४९४)

The same, both positive and negative, is as follows:

Seeing the slenderness of *Hari's* arms which are playfully lifting up the mountain, *Rādhā's* hands which begin to assist in the task, as she supports her arm on his shoulder and keeps her feet on his, futilely waving in the sky, failing to reach *Govardhana*, permanently win (the heart). (491)

Here, *Rādhā's* feelings for the beloved *Hari*, as they occur - feelings of wonder, love, apprehension and enthusiasm, mixing with each other, and accompanied by the fleeting mental states of fright, excitement, recollection, decision and reasoning, perceptible in the physical reaction of trying to help, supporting herself and planting her feet firmly and waving her hands, are described negatively in 'failing to touch *Govardhana*' and positively in 'winning'.

On the side of *vakrokti* we have *upamā* etc.

Of those *upamā* is as follows: (*Prākṛta*)

With fear and greed the thieves are resting their eyes again and again on the rising bosom of the woman, which is like a safely guarded pot of wealth. (492)

Here, more than the natural description of the mixture of fear and greed in the thieves, the *upamā* in the second half of the verse seems to be prominent.

Upamā itself dealing with *rasābhāsa-saṅkara* is as follows:

With one eye which is red with growing anger (she) looks at the setting sun, and with the other which is unsteady with tears, at her dear one. As the day ends, apprehensive at parting from her mate, the *cakravāka* hen, like a capable dancer, displays two mingled emotions. (493)

Since it is elaborated in the words of the expression, the *upamā* is clearly seen to be prominent.

Upamā-sahokti dealing with *rasa* and *prāsama* is as follows:

On seeing him, it shut a little like her lids. When he stood near her, it bent down like her face. On being touched, it came out like the thrill in her limbs. When he spoke, it loosened like her waist knot. And as the lover fell at the fair one's feet, her anger left the scene like (her) bashfulness. (494)

अत्र कस्याश्चित् सखीविख्यातमानसंविधानकोपान्मानवत्याः प्रियसंदर्शनादालम्बनविभावादुत्पन्न-
प्रकृष्टरतिप्रभवे प्रहर्षस्यापि^१ भावे तत्पार्श्वोपसर्पणादिभिरुदीपनविभावैरुदीप्यमाने^२, पुलकादिषु, समुत्पाद्यमानेषु
व्यभिचारिषु, नयननिमीलनाधोमुख्यनीवीविरांसनादिभिरनुभावैः प्रकर्षणारोपणादानन्दरसतामापाद्यमाने स्थायिनि
प्रबलविरोधिभावान्तरोदयादेतेभ्य एव कारणेभ्यः प्रतिक्षणमपचीयमानयोर्लज्जारोषयोः प्रशमसंकरावभिभूय
प्राधान्येनोपमासहोक्तिः प्रकाशते^३ ॥

श्लेषाद्यलङ्कारसंकरात् तु क्वचिदवास्तवमपि रसाभाससंकरं कवयः कल्पयन्ति ।

स रूपकश्लेषेण यथा -

राममन्मथशरेण ताडिता दुःसहेन हृदये निशाचरी ।
गन्धवद्गुधिरचन्दनोक्षिता जीवितेशवसतिं जगाम सा ॥ (४९५)

अत्र बीभत्सो रसः श्लेषरूपकसामर्थ्यादविद्यमानेनापि शृंगाररसेन संकीर्ण इव प्रतीयते ॥

श्लेषानुविद्धार्थान्तरन्यासेन यथा -

दद्वोद्वु हो असिलअघाओ
देवि मउलावइ लोअणभउहो वे वि ।
सुपओहरकुवलअपत्तलच्छि
कह मोह ण जणइ ण लगवच्छि ॥ (४९६)

[दष्टौष्ठ हो असिलताघातो
देवि मुकुलयति लोचनभ्रुवौ द्वे अपि ।
सुपयोधरकुवलयपत्रलक्ष्मीः
कथं मोहं न जनयति न लग्ना वक्षसि ॥]

अत्र वीरो रसः श्लेषसामर्थ्यादविद्यमानेनापि विप्रलम्भशृङ्गारेण संकीर्यते ॥

श्लेषोपमा यथा -

Here, in the woman who is full of the wrath kindled by the report of a friend, the sight of the dear one, the *ālambana-vibhāva*, causes a surge of love and joy. The *uddīpana-vibhāva*, i.e., his approaching her etc., the thrill etc. the *vyabhicāri-bhāvas* aroused, the *anubhāvas* of closing the eyes, lowering the face, the spontaneous loosening of the waist knot etc. build up this *sthāyi-bhāva* to delightfulness. And from the same causes, as strong contrary feelings have arisen, the anger and shyness of the heroine recede every moment. But transcending the *prasāma* (subsiding) and *saṅkara* (merging) of these feelings, the *upamā-sahokti* [combination] shines forth (in this expression).

Through *alaṅkāra-saṅkaras* involving *śleṣa*, sometimes poets conceive of the *rasābhāsa-saṅkara*, which may not be present [but is brought in by double entendre].

That with *rūpaka-śleṣa* is as follows:

Struck in the heart by the unbearable arrow of *Rāma*, who was verily a *Manmatha* (or by the arrow of unbearable love for *Rāma*), and smeared with the sandal of scented blood (or smeared with the fragrant red sandal), the demoness left for the abode of Death (or the dwelling of her lord). (495)

Here, by the agency of *rūpakam* employing *śleṣa*, the *bībhatsa rasa* appears to mingle with the *śṛṅgāra rasa* which is absent.

The same by means of *arthāntaranyāsa* combined with *śleṣa* is as follows: (*Prākṛta*)

[Meaning depicting *vīra rasa*:]

Lady! The stab of the sword making one bite one's lips makes the eyelids close (in rapture). What swoons (of joy) will not the rich earth who gifts gallant warriors yield, when clasped to the heart. (496)

[*Vipralambha śṛṅgāra* sense:]

Lady! Even the sword-stabs of lip-bites close one's lids. What intoxication will not that beautiful breasted one with the loveliness of the lily-petal create, clasped to the heart? (496)

Here the *vīra rasa* mingles with the non-existent *vipralambha-śṛṅgāra*, merely on the strength of *śleṣa*.

Śleṣopamā is as follows:

क्षिप्तो हस्तावलग्नः^१ प्रसभमभिहतोऽप्याददानोऽशुकान्तं
 गृह्णन् केशेष्वपास्तश्चरणनिपतितो नेक्षितः संभ्रमेण ।
 आलिङ्गन् योऽवधूतस्त्रिपुरयुवतिभिः साश्रुनेत्रोत्पलाभिः
 कामीवार्द्रापराधः स दहतु^२ दुरितं शाम्भवो वः शराग्निः ॥ (४९७)

अत्र करुणो रसः श्लेषोपमासामर्थ्येनाविद्यमानेनापि विप्रलम्भशृङ्गारेण संकीर्यते ॥

श्लेषव्यतिरेकेण यथा -

पद्भ्यामूरुयुगं विभज्य भुजयोर्मध्यं निपीड्योरसा
 पार्श्वेषु प्रसभं प्रहृत्य नखरैर्दन्तैर्विलूयाधरम्^१ ।
 सुप्तानप्यवबोध्य युष्मदहितान् भूयोऽपि भुङ्क्ते^२ वने
 किं कान्ता सुरतैषिणी नहि नहि व्याघ्री करालानना ॥ (४९८)

इह श्लेषसामर्थ्यादपारमार्थिकी शृङ्गारप्रतीतिः पारमार्थिकेन बीभत्सरसेन व्यावर्तमाना तद्धर्माणां मिथः
 संसर्गबुद्धिमुत्पादयति ॥

श्लेषरूपकेण यथा -

अन्त्रैः कल्पितमङ्गलप्रतिसराः स्त्रीहस्तरक्तोत्पल-
 व्यक्तोत्तंसभृतः पिनह्य सहसा हृत्पुण्डरीकराजः ।
 एताः शोणितपङ्ककुङ्कुमजुषः संभूय कान्तैः पिब-
 न्त्यस्थिस्नेहसुराः कपालचषकैः प्रीताः पिशाचाङ्गनाः ॥ (४९९)

अत्र बीभत्सो रसः शब्दसामर्थ्याक्षिप्तेन शृङ्गाराभासेन संकीर्यते ॥

समाधिरूपकेण यथा -

शिखण्डे खण्डेन्दुः शशिदिनकरौ कर्णयुगले
 दृशस्तारास्ताराश्चलमुडुपचक्रञ्च कुचयोः ।
 तडित्काञ्ची संध्या सिचयरुचयः कालि तदयं
 तवाकल्पः कल्पव्युपरमविधेयो विजयते ॥ (५००)

Let the fire of *Śiva's* shaft burn down our sins; a shaft that conducted itself in the manner of a lover who has given offence afresh to his beloved. Though shaken off by the wives of *Tripura* with fearful eye-lilies, it would cling fast to their hands; though forcibly pushed out, it would hold on to the ends of their skirts; though violently thrust aside by the hair (of its feather), it would fall at their feet and yet remain unnoticed because of their agitation; and though pushed back, it would hug them verily. (497)

Here the *karuṇa rasa* mingles with the non-existent *vipralambha-śṛṅgāra* through the operation of *śleṣopamā*.

With *śleṣa-vyatireka* it is as follows:

Awakening your enemies even from sleep, parting their thighs with her feet, pressing their chests with her breast, striking suddenly on their sides with her nails and biting their lips with her teeth, is this the beautiful woman desiring love, who is enjoying them again and again in the forest? No no. This is the tigress with the terrible face. (498)

Here, by the force of *śleṣa*, the *śṛṅgāra rasa*, falsey perceived, but removed by the *bībhatsa rasa* which is the actual *rasa*, creates the impression of matching all the features of that (*bībhatsa*).

By *śleṣa-rūpakam* it is as follows:

Wearing the entrails of the dead as auspicious wrist-bands, and the blood-red hand-lotuses of the dead women on their ears, and the garlands of heart-lotuses (of the dead) around their necks, and smearing their foreheads with the *kun̄kuma* of blood, the happy ghouls are drinking, in the company of their husbands, the wine of the sap exuding from the bone marrow of the dead, in cups contrived with their skulls. (499)

Here the *bībhatsa rasa* is mingling with the *śṛṅgārābhāsa*, cleverly brought in by the capacity of the expression.

By *samādhi-rūpakam* it is as follows:

The crescent moon on your head; the sun and the moon in each ear; the great stars in the pupils of your eyes; the firmament on your bosom; the lightning for your girdle; the evening as bright robes - O *Kālī*! This your adornment at the ending of the aeon, triumphs. (500)

अत्र भयानको रसः समाधिरूपकाद्युपकल्पिताकल्परामणीयकाक्षितेन शृङ्गाराभासेन संकीर्यमाणः श्रोतुः प्रेयोरसाङ्गतां गच्छन् संगच्छते ।

एवमियमनेकप्रकारसंसृष्टिर्गुणालङ्कारसंकरप्रभवा अभिमन्तव्या । तत्रापि प्रधानाङ्गभावेन समकक्षतया च व्यक्ताव्यक्तोभयात्मकरूपास्तिलतण्डुलक्षीरजलच्छायादर्शकादयो भेदा यथायोगमवगन्तव्याः ।

ते किं वक्तव्याः ? न वक्तव्याः । कथमनुक्ता गम्यन्ते ? उक्तेष्वेवान्तर्भावात् । तद् यथाअर्थोभया-लङ्काराभिधाने 'खं वस्ते' इति 'चर्चा पारयति' इति विभक्तिमुद्रा, 'कलविङ्ककण्ठमलिनं कादम्बिनीकम्बलम्' इति पदमुद्रा च शब्दालङ्कारावपि संकीर्यमाणौ प्रतीयेते । एवमन्यत्रापि ॥

(७) अलङ्कारसंसृष्टिः

अङ्गाङ्गिभावावस्थानं सर्वेषां समकक्षता ।

इत्यलङ्कारसंसृष्टेर्लक्षणीया द्वयी गतिः ॥ १७६ ॥

तत्राङ्गाङ्गिभावेनावस्थानं यथा -

आक्षिपन्त्यरविन्दानि मुग्धे तव मुखश्रियम् ।

कोषदण्डसमग्राणां किमेषामस्ति दुष्करम् ॥ (५०१)

अत्र 'अरविन्दानि मुग्धे तव मुखश्रियमाक्षिपन्ति' इत्युपमा, 'कोषदण्डसमग्राणां किमेषामस्ति दुष्करम्' इति श्लेषोपसर्जनार्थान्तरन्यासः । प्रभवन्ति चारविन्दानि कोषदण्डसमग्राणि, तेन तेषां न किञ्चिदशक्यमस्ति, कोषदण्डयोर्विजयसाधनत्वात् । एतेन श्लेषस्य साधनभूतार्थसमर्थकत्वादुपमायास्तु प्रस्तुतसाध्य वस्तुविशेष-कत्वादर्थान्तरन्यासं प्रत्यङ्गभावो विज्ञायते ॥

सर्वेषां समकक्षता यथा -

लिम्पतीव तमोङ्गानि वर्षतीवाञ्जनं नभः ।

असत्पुरुषसेवेव दृष्टिर्निष्फलतां गता ॥ (५०२)

Here *bhayānaka rasa* mingles with the *śṛṅgārābhāsa* which is brought in by the *samādhi, rūpakam* etc. with which the beauty of (*Kālī*'s) adornment is visualized [in the breathtaking features of the ending of the aeon], and becomes part of the *preyas rasa* to the listener.

In this way the many types of *samsr̥ṣṭi* resulting from the *saṅkara* of *guṇa* and *alaṅkāra* should be considered. There too, the types of mixing - as principal-subordinate or as equal partners, discernible, indiscernible or both, as sesamum-rice, milk-water, reflection-mirror etc., should be comprehended.

Should they be illustrated? No, they need not be illustrated. How can they be understood without being illustrated? As they are contained in the mixtures already spoken of. It is like this - In the illustration (of the mixture of) *arthālaṅkāra* and *ubhayālaṅkāra* (ex.462), the two *śabdālaṅkāras*, namely, *vibhakti-mudrā* in '*kham vastē*' and '*carcām pārayatī*' and the *pada-mudrā* in '*kalaviṅkakaṇṭhamalinam kādambinīkambalam*', are also seen to be mingled. Similarly other mixtures (of *guṇa* and *alaṅkāra*) should be observed.

(7) *Alaṅkāra-samsr̥ṣṭi*

176. The relation of limb and body and that of equal status are the two modes observed in *alaṅkāra-samsr̥ṣṭi*.

The arrangement as limb-body is as follows:

Innocent maiden! The lotuses are challenging the beauty (supremacy) of your face. What indeed is difficult for them who are possessed of petals (/treasury) and stem (/army)? (501)

Here, in 'O innocent one! These lotuses are challenging the beauty of your face', there is *upamā*. 'What is difficult for those who are completely equipped with *koṣa* and *daṇḍa*?'- in this there is *arthāntaranyāsa* with *śleṣa* aiding it. The lotuses fully equipped with *koṣa* and *daṇḍa* are very capable; there is nothing that is not possible for them, as *koṣa* and *daṇḍa* are the means to victory. In this, the *śleṣa* supporting this sense of 'means' '*sādhana*' and the *upamā* describing the object to be established '*sādhya*', are seen to be the limbs of the *arthāntaranyāsa*.

The equal status of all the *alaṅkāras* is as follows:

The darkness is as if besmearing the limbs. The sky is as if raining collyrium. The eyes have become useless like the service done to a worthless man. (502)

ननु च 'असंबन्धः समत्वात् स्याद्' इति कथं सर्वेषां तुल्यकक्षतया संबन्धोत्पत्तिः । एवं मन्यते । यदा उत्प्रेक्षोपमादयोऽलङ्कारा विभावानुभावव्यभिचारिवर्णनापरतया रसादेरङ्गतां प्रतिपद्यन्ते, तदा भवति तेषां तुल्यकक्षतेति । तत्र 'लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः' इति द्वे उत्प्रेक्षे, 'असत्पुरुषसेवेव दृष्टिर्विफलतां गता' इत्युपमा वर्णनीयस्य तमस उद्दीपनविभावभूतस्य समतयैवोत्कर्षप्रतिपादकत्वेनाङ्गभावमुपगतेति नास्ति लक्षणानुपपत्तिरिति ।

ननूपमा इमास्तिस्त्रोऽपि कस्मान्नोच्यन्ते, इवो हि वाक्यान्तरेषूपमाया एव दृश्यते । मैवम् । उपमानोपमेयशब्दप्रतिपन्नस्य सादृश्यार्थस्य द्योतनमिवेन क्रियते । न च लिम्पतीत्यादावुपमानमुपमेयं वास्ति, यत्सादृश्यद्योतनाय इवः प्रयुज्येत । न च तिङन्तेनोपमानमस्ति, तस्य साध्यार्थाभिधायित्वेनासत्त्वार्थकत्वात् ॥ तदाह -

‘सिद्धस्य हि समानार्थमुपमानं विधीयते ।
तिङन्तार्थस्य साध्यत्वादुपमार्थो न विद्यते ॥’

न चोपमायामेवेषशब्दो भवति । तद्यथा - 'कथमिवैतद् भविष्यति' ।

अस्तु वा लिम्पतितमसोरुपमानोपमेयभावः, तथापि तुल्यधर्मो न दृश्यते य उपमानोपमेयभावाय प्रभवति । किमन्येन लेपनमेव भवति तर्हि लिम्पतिना केन भाव्यम् । न हि लेपनं लिम्पेः पृथग् भवितुमीष्टे ।

ननु चेह द्वयं चकास्ति धातुलिम्पतिः, तदर्थश्च लेपनम् । मैवम् । एवं सति लिम्पतिरिवेति स्यात्, न तु लिम्पतीवेति ।

अथ यथा राहोः शिर इति भेदाभावेऽप्यवयवावयविभावस्तथेह धर्मधर्मिभावो भविष्यति ।

It is said, 'Equality leads to non-relation.' How can the relation of all the elements on the basis of equal status take place? This is how. When the *alaṅkāras utprekṣā*, *upamā* etc., are intended for the description of *vibhāva*, *anubhāva*, *vyabhicārī* etc., and thus become limbs of the *rasa*, they all become equal. Since the two *utprekṣās*, 'the darkness as if smears itself on the limbs' and 'the sky as if rains collyrium', and the *upamā*, 'like the service to a worthless man sight has reached a uselessness', equally bring out the density of the darkness, which is here the *uddīpana-vibhāva*, they reach the position of limbs [in the *rasa*, and so, equal status in the combination], and so the definition is not violated.

Why should not all the three be termed *upamā*, since the word '*iva*' used in them is found in other expressions of *upamā*? Not so. The word '*iva*' indicates the similarity of the *upamāna* and *upameya* which are given in so many words. There are no *upamāna* and *upameya* in 'the darkness smears' etc., to show the similarity between which the word '*iva*' may be used. And by a verb [such as 'smears' and 'rains' in the example], a comparison is not possible, since it serves to express something which is being accomplished, [i.e., a process, rather than something which is already there] and so does not have the sense of a substantive. As has been said:

Comparison on the basis of similarity can be done only with an already established thing. Since the object/purport of a tin-ending (verb) has yet to be established, it does not have the purport of an upamā.

Again, it is not that the word '*iva*' is used in *upamā* alone. For example - *katham iva etad bhaviṣyati* (How indeed can this happen?).

Even if we accept that there is the relation of *upamāna* and *upameya* between *limpati* and *tamas*, the common quality is not perceived, which is essential for the *upamāna-upameya* relationship. If it is asserted, 'Why should we have another word? The word *lepanam* itself will serve', why then should '*limpati*' be there? *Lepanam* cannot exist independent of '*limpi*'.

But here both are present - the verb is '*limpati*' (smears) and its meaning is '*lepanam*' (the act of smearing). But that is not possible. If that were so, it should be '*limpatiḥ iva*' and not '*limpati iva*'.

Just as in '*rāhoḥ śiraḥ*' (*Rāhu*'s head), although there is no distinction (between the two), there is the relation of part and whole, here too the *dharma-dharmī bhāva* ('quality-possessor of quality' relation) is there.

मैवम्। उपमानोपमेयभावस्य भेदसादृश्यप्रतिपत्तिनिबन्धनत्वात्। तदभावेऽपि यस्तन्मनुते स कथं नोन्मत्तः स्यात्। तदुक्तम् -

‘स एव धर्मो धर्मी चेत्युन्मत्तोऽपि न भाषते ॥’

अस्तु तर्हि तिङ्वाच्यः कर्ता उपमानमिति चेत्, ‘न्यग्भूतोऽसौ क्रियापदे’। कथं पुनरसौ क्रियावयवे, न्यग्भूतो भवति।

श्रूयताम्। षडर्थस्तिङन्तेन प्रतीयन्ते - क्रिया, कालः, उपग्रहः, साधनम्, संख्या, पुरुषश्चेति। तेषु क्रियाकालात्मनेपदपरस्मैपदनिमित्तानि प्रकृतिरभिधत्ते, प्रत्ययः साधनं संख्यां पुरुषञ्च।

एतेषां तु क्रियार्थत्वात् क्रिया प्रधानम्, कालात्मनेपदनिमित्ते क्रियाविशेषणत्वेन, संख्यापुरुषौ साधनविशेषणत्वेन तयोरेव न्यग्भवतः। साधनं पुनः ‘प्रकृतिप्रत्ययौ स्वार्थं सह ब्रूतः’ इति न्यायात् ‘प्रधानभूतमपि भूतं भव्यायोपदिश्यते’ इति न्यायेन क्रियासिद्धावुत्पन्नव्यापारं परार्थं तस्यां क्रियायां न्यग्भवति। तेनायं कर्त्ता स्वक्रियासिद्धावाकुलः कथमुपमानत्वेनोपमेयत्वेन वान्यदपेक्षितुं क्षमते।

एवं तर्हि योऽङ्गानि लिम्पति तेन क्रियोपलक्षितेन कर्त्रा तुल्यं तम इत्यर्थः प्रतिपत्स्यते।

मैवम्। क्रियोपलक्षितस्य कर्तुरुपमानभूतस्य शब्दन्यायबलादप्रतिपत्तिः। शब्दो हि मुख्यागौणी-
लक्षणाभिरर्थप्रकरणादिसंपादितसाचिव्यादिभिस्तिसृभिरेव वृत्तिभिरर्थविशेषप्रतिपत्तिनिमित्तं भवति।

Not so, because the *upamāna-upameya* concept depends on the perception of difference (between the object and its quality) as well as similarity (between one object and another). How can the person who accepts it when that perception is not there, be not mad? It is said-

'Even a mad man will not say that the same thing is both the dharma and the dharmī.'

Or, if we take the agent expressed by the action *⟨limpatiḥ⟩* to be the *upamāna*, it becomes subordinated in the verb. How can it be contained in the verb part [of the expression]?

Please hear. Six things are conveyed by the *tiñanta* (verb) - action *⟨kriyā⟩*, time/tense *⟨kāla⟩*, *ātmanepada* and *parasmaipada* reasons *⟨upagraha⟩*, instrument *⟨sāadhanam⟩*, number *⟨saṅkhyā⟩*, and person *⟨puruṣa⟩*. Of these the *kriyā*, *kāla* and *upagraha* are expressed by the verb base *⟨prakṛti⟩*. And the *sāadhanam*, *saṅkhyā* and *puruṣa* are expressed by the termination *⟨pratyaya⟩*.

Of these the *kriyā* is the most important, as it conveys the action. Since the *kāla* and *upagraha* *⟨ātmanepada-nimitta⟩* say something about the *kriyā*, and the *saṅkhyā* and *puruṣa* about the *sāadhanam*, they get absorbed in these two (*kriyā* and *sāadhanam* aspects of the verb), respectively. Again, since '*prakṛti* and *pratyaya* reveal their meaning simultaneously', by the rule, 'even though principal, that which is over, is for what is to come', on the completion of the action of the *kriyā*, when something else takes over *⟨parārtha⟩*, the *sāadhanam* loses importance along with the *kriyā*. So how can this *kartā*, engaged in the completion of its own *kriyā*, have other relations in the role of an *upamāna* or *upameya*?

In that case, the meaning understood will be, 'the darkness is compared with the agent assumed by the verb [but not mentioned, i.e., a painter], which smears the limbs.

That is not so. The agent assumed by the verb, which serves as the *upamāna*, is not perceived through the signficatory power of the word here. A word becomes the sign for comprehending a particular meaning only by functioning in three different ways *⟨vṛttis⟩* - primary mode *⟨mukhyā⟩*, secondary mode *⟨gaunī⟩*, and indicatory mode *⟨lakṣaṇā⟩*, assisted by purpose, context etc..

तद्यथा गौरित्ययं शब्दो मुख्यया वृत्त्या सास्नादिमन्तमर्थं प्रतिपादयति । स एव तिष्ठन्मूत्रत्वादि-
गुणसंपदमपेक्ष्य वाहीकादौ प्रयुज्यमानो गौणीं वृत्तिमनुभवति ।

यदा तु मुख्यया गौण्या वा उपात्तक्रियासिद्धौ साधनभावं गन्तुमसमर्थः, तदा लक्षणया
स्वार्थाविनाभूतमर्थान्तरं लक्षयति । यथा गङ्गायां घोषः प्रतिवसतीति । गङ्गाशब्दो विशिष्टोदकप्रवाहे
निरूढाभिधानशक्तिर्घोषकर्तृकायाः प्रतिवसनक्रियाया अधिकरणभावं गन्तुमसमर्थः स्वार्थाविनाभूतं तटं लक्षयतीति ।
न चैतासामिह अन्यतमापि वृत्तिः संगच्छते ।

तथा हि लिम्पतेः क्रियावचनत्वान्न मुख्या । नापि क्रियाकर्त्रोरसादृश्येन शुक्तिकादौ रजतादिवत्
तद्भावापत्तिः क्रियागुणानां कर्तर्यसंभवात् ।

साक्षादिव प्रयोगाच्च न गौणी^१ । क्रियायाश्च स्वयमेव धर्मरूपत्वात्^२ बुद्धिः पश्यति इतिवदन्यधर्माणा-
मन्यत्राधिरोपणमुपचार इति न गौणीभेद उपचरितः । इवशब्दस्य च असादृश्येऽपि दर्शनान्न लक्ष्येत । यदि
हीवशब्दः सादृश्यमेव विद्योतयति तदा लिम्पतिक्रियायाः सत्त्वभूतेन तमसा सादृश्यं न संभवतीति स्वार्थाविनाभूतं
कर्तारमाक्षिपति ।

न चेह लक्षितलक्षणाविरुद्धलक्षणादयोऽपि वर्तन्ते । यथा 'प्रिये जने नास्ति पुनरुक्तम्', 'स्वल्पैरसावपि
न दृश्यत एव कालैः' इति ।

For example - the word 'gauḥ', in the primary mode, conveys the sense of 'the dewlapped one'. If this same word, including the various features (of the cow) like 'standing and urinating' (without seeking a secluded spot), is used to convey the sense of *vāhika* (the dull person), it takes on the secondary mode.

When (a word), either by the primary or the secondary mode of signification, cannot give the sense which can complete the given verb, it indicates another meaning which is not unrelated to its direct meaning, through the *lakṣaṇā vṛtti*. For example - *gaṅgāyām ghoṣaḥ prativasati* (the herdsmen's clan lives on *Gaṅgā*). In this example, the word *Gaṅgā* signifies the particular river, in the established literal mode, but in this mode alone it is not able to convey the location *adhikaraṇabhāvam* for the verb *prativasati* which has *ghoṣa* as its agent. So it 'indicates' (through *lakṣaṇā*) its bank which is not independent of its direct meaning. Here no other *vṛtti* beyond these is operating.

Similarly, as *limpati* is a verb, the *mukhyā vṛtti* cannot function (to make it the *upamāna*). And since verb and agent do not share any similarity (grammatically), *tadbhāvāpatti* (superimposition of the agent on the verb) as in the case of silver being 'seen' in the shell, is not there, for the qualities of the verb cannot exist in the agent.

And as *iva* is actually used, it cannot be the *gaunī vṛtti* either (which would make *limpati* a metaphor, not simile). Because the action (besmearing) itself is in the form of the *dharma* (namely, denseness), the *upacāra* manner of *gaunī vṛtti* can also not be accepted. *Upacāra* is the superimposition of the *dharma*s of one thing on another, as in '*buddhiḥ paśyati*' (the intellect sees). Since the word *iva* is used even where there is no similarity, the *lakṣaṇā* mode is also not operating. [The '*iva*' can be construed without appealing to anything other than the literal usage.] If, however, the word '*iva*' conveys similarity only, since the verb *limpati* cannot have similarity with 'darkness' which names a substantive, it asks for a noun/agent not unconnected with its own meaning.

Here *lakṣitalakṣaṇā*, *viruddhalakṣaṇā* etc. are also not seen - as in '*priye jane nāsti punaruktam*' (there is no repetition, i.e., too much of contact or staleness, in the loved one), '*svalpāirasāvapi na drśyate eva kālaiḥ*' (for some time now he is not to be seen, i.e. he was seen some time ago) etc..

न च शब्दन्यायविलङ्घिनी पदार्थव्युत्पत्तिः प्रेक्षावद्भिराद्रियते । यद्यप्यध्याहारादिभिरिदमपि स्यात्, तथापि तुल्यधर्मो मार्गणीयस्तद्वदेव विप्रतिपत्तेः । न चेन्दुमुखादिवदनभिधीयमानस्यापि तुल्यगुणस्य प्रत्ययो भवतीति वाच्यम् ।

यथेन्दुरिव ते वक्त्रमिति कान्तिः प्रतीयते ।

न तथा लिम्पतेर्लेपादन्यदत्र प्रतीयते ॥ १७७ ॥

तदुपश्लेषणार्थोऽयं लिम्पतिर्ध्वान्तकर्तृकः ।

वर्षणार्थश्च विद्वद्भिरुत्प्रेक्ष्यत इतीक्ष्यताम् ॥ १७८ ॥

मन्ये-शङ्के - ध्रुवं-प्रायो-नूनमित्येवमादिभिः ।

उत्प्रेक्षा व्यज्यते शब्दैरिवशब्दोऽपि तादृशः ॥ १७९ ॥^१

(८) प्रबन्धगुणालङ्कारसङ्करः

वाक्यवदेव प्रबन्धेष्वनौचित्यपरिहारेण गुणालङ्कारसंकरनिवेशो भवति ।

तत्रानौचित्यपरिहारो यथा - मायया कैकेयीदशरथाभ्यां रामः प्रलम्बितो न मातापितृभ्यामिति निर्दोषदशरथे; राममेव योधयन् रामेण वाली निहतो न ^१सुग्रीवमिति महावीरचरिते; रुधिरप्रियराक्षसेन दुःशासनस्य रुधिरं पीतं न भीमसेनेनेति वेणीसंहारे; दुर्वाससोऽपध्यानाद् दुष्यन्तः शकुन्तलास्वीकारं विसस्मार, नानवस्थितानुरागतयेति शाकुन्तले; लवणप्रयुक्तराक्षसाभ्यां वासोपस्करेण सीता परित्याजिता, न कैकेयीमन्थराभ्यामिति छलितरामे ।

The derivation of word meaning by overlooking the rules of word function is not approved of by the experts. Even though this too is possible through supplementing etc., the common quality would have to be searched for in the same way, as it is not given. Nor should it be said that, as in '*indumukha*' (moon-face) etc., even though not stated, the common quality can be perceived.

177. In '*induriva te vaktram*' (your face is like the moon) the brightness (of both) is perceived, but in '*limpati*' nothing other than smearing '*lepa*' is perceived. [When '*limpati iva*' is sought to be interpreted as a simile, no common quality is implicit].

178. So this *limpati* which has the darkness for its agent, has the sense of sticking '*upasleṣaṇam*'. Note that the action of *varṣaṇam* (showering) is also conceived of as fancy '*utprekṣyate*' by the learned.

179. 'I consider', 'I suspect', 'surely', 'generally', 'indeed' - by these words *utprekṣā alaṅkāra* is expressed. The word '*iva*' is also put to the same use.

(8) Infusion of Excellence and Embellishment in Entire Work

Like the combination of quality and embellishment in single verses, the accomplishment of quality and embellishment together in the entire poetic work (is necessary and) is done by avoiding impropriety/awkwardness.

There the avoidance of impropriety is as follows. In *Nirdoṣadaśaratha*, *Rāma* is cheated (of the throne) not by his parents but by an illusory *Kaikeyī* and a *Daśaratha* created by fate. In *Mahāvīracaritam*, *Vālī* is killed by *Rāma* in direct fighting and not as he fights *Sugrīva*. In *Veṇīsaṃhāram*, the blood of *Duḥśāsana* is drunk by a blood-thirsty demon and not by *Bhīmasena*. In *Śākuntalam* it is because of *Durvāsā*'s curse that *Duṣyanta* forgets having wedded *Śakuntalā*, not because of wavering love. In *Chalitarāma*, *Sītā*'s forsaking is accomplished by the two demons in disguise engaged by the demon *Lavaṇa*, and not by *Kaikeyī* and *Mantharā*.

किञ्च दग्धायामपि वासवदत्तायां वैरप्रतिचिकीर्षया पद्मावती मयोढा, अवसिते च समीहिते तया विना क्षणमपि न जीवामीत्यविज्ञातवासवदत्तासंनिधेर्वत्सराजस्याग्निप्रवेशाध्यवसायः प्रियाहृदयतो व्यलीकशल्यमुच्चखानेति तापसवत्सराजे; मरीचाक्षः स्वामिकार्यं साधयामीति प्रभुभक्त्या निरपराधमपि प्रेयसीं हित्वा स्वामिकार्यापेक्षयाहमेवैतावन्ति दिनानि जीवितः, अद्यानुकृतस्वामिकार्यस्तामेवानुगच्छामीति शिवगणः शूद्रकनिमित्तां मायामयीं चितां प्रियासमक्षं प्रविवेश, सापि तत्प्रेमावदानदर्शनापह्नुतप्रियव्यलीका तद्वियोगकातरा तत्रैवात्मानं प्रतिचिक्षेपेति विक्रान्तशूद्रके, इति । तदेतद् दोषहानम् । गुणोपादानं तु सम्यग्गुणयोगेन संविधाने सुसूत्रता ॥

२४. रसोक्त्युदाहरणम्

(१) वृत्त्यङ्गानि

अपि च, चतुर्वृत्त्यङ्गसंपन्नमिति । चतस्रो वृत्तयो भारत्यारभटी कैशिकी सात्त्वती चेति ॥

तत्र ^१ -

‘या वाक्प्रधाना नृपतिप्रयोज्या स्त्रीवर्जिता संस्कृतयाथ युक्ता ।
स्वनामधेयैर्भरतप्रयोज्या सा भारती नाम भवेत्तु वृत्तिः ॥
यत्रावपातप्लुत^२लङ्घितानि छेद्यानि मायाकृतमिन्द्रजालम् ।
चित्राणि युद्धानि च तत्र वृत्तिमेतादृशीमारभटीं वदन्ति ॥
या श्लक्ष्णेपथ्यविशेषयुक्ता स्त्रीसंगता या बहुगीतवृत्ता ।
कामोपभोगप्रचुरोपचारा तां कैशिकीं वृत्तिमुदाहरन्ति ॥
या सात्त्विकेनात्मगुणेन युक्ता त्यागेन वृत्तेन समन्विता च ।
हर्षोत्कटा संहतशोकभारा सा सात्त्वतीति प्रथितेह वृत्तिः ॥’

(क) भारत्यङ्गानि

आसामङ्गानि षोडश । तेषु प्ररोचना, प्रस्तावना, वीथी, प्रहसनमिति चत्वारि भारत्यङ्गानि ॥

'Although *Vāsavadattā* was burnt dead, I married *Padmāvatī* to avenge my enemies and once my aim is fulfilled I will not live a moment without *Vāsavadattā*' - resolving thus, *Udayana* who is not aware that *Vāsavadattā* is in the vicinity, steps into the fire, removing the thorn of treachery from her heart, in *Tāpasavatsarāja*. Out of loyalty to his master, the *śivagaṇa Mārīcākṣa* resolved to engage himself only in doing his master's work, left his wife for no fault of hers and (when the master died,) declaring, 'I have lived so long only with the purpose of doing my master's work; now that it is complete I will follow the same (purpose)', he stepped into the illusory funeral pyre set up for *Śūdraka* in the presence of his wife. Seeing this expression of his love, her displeasure at his disloyalty disappeared; and out of grief over parting from him, she too stepped into the same fire. This is the story in *Vikrāntaśūdrakam*. This is how fault is got rid of (in poetry). The acquisition of excellence is brought about by composing beautifully with the right infusion of *guṇas*.

24. *Rasa*-fostering Features in the Poetic Work Illustrated

(1) *Vṛttyaṅgas*

Now we have 'endowed with the *āṅgas* of the four *vṛttis*' [in *kārikā* 1 27]. The four *vṛttis* are *Bhāratī*, *Ārabhaṭī*, *Kaiśikī* and *Sāttvatī*.

There -

That vṛtti in which speech is predominant, which is fit for kings, not used by women characters, which uses Saṃskṛta, which is used by the actors announcing their roles, is named Bhāratī vṛtti.

The vṛtti which is full of jumping, leaping, bounding, breaking, magic acts by illusion and wonderful battles, is called Ārabhaṭī.

That which is endowed with splendid costumes, women characters, many songs and paraphernalia for the enjoyment of desire, is called Kaiśikī vṛtti.

That which is endowed with inner power, sacrifice and good conduct, and the lightness of joy, and is devoid of the burden of sorrow, is known as Sāttvatī vṛtti.

(a) *Āṅgas* of *Bhāratī Vṛtti*

The *āṅgas* of these (*vṛttis*) are sixteen. Of them, *prarocanā*, *prastāvanā*, *vīthī* and *prahasanam* are the four *āṅgas* of *Bhāratī vṛtti*.

तत्र वक्तव्यार्थप्रशंसापरं वचः प्ररोचना । यथा -

जयति भुवनकारणं स्वयम्भूर्जयति पुरन्दरनन्दनो मुरारिः ।
जयति गिरिसुतानिरुद्धदेहो दुरितभयापहरो हरश्च देवः ॥ (५०३)

प्रस्तुतवस्तूपपादनावसरसूचकं वचः प्रस्तावना । यथा रत्नावल्याम् -

द्वीपादन्यस्मादपि मध्यादपि जलनिधेर्दिशोऽप्यन्तात् ।
आनीय झटिति घटयति विधिरभिमतमभिमुखीभूतः ॥ (५०४)

उद्घात्यकादीनामङ्गानां प्रवृत्तिर्वीथी । उद्घात्यकः, कथोद्घातः, प्रयोगातिशयः, प्रवर्तकः, अवलगितमिति ।

तत्रोद्घात्यको यथा -

को जयति जयति शर्वः केन जितं जितमनङ्गदहनेन ।
त्रिपुरारिणा भगवता बालशशाङ्काङ्कितजटेन ॥ (५०५)

कथोद्घातो यथा -

साकं पङ्कजजन्मना सुरपतेरभ्यर्थनाया वशा-
दिक्षाकोः शरदिन्दुबिम्बविमले वंशेऽवतीर्य स्वयम् ।
निःशेषात्तपदं त्रयीपथजुषां विद्वेषिणं राक्षसं
यः पौलस्त्यमहन् स पातु भवतो रामाभिधानो हरिः ॥ (५०६)

प्रयोगातिशयो यथा -

^१उत्थापितमवतु हरेः क्षमामुद्धरतो वराहवपुषो वः ।
शेषफणारत्नदर्पणसहस्रसंक्रान्तबिम्बस्य ॥ (५०७)

प्रवर्तको यथा -

आसादितप्रकटनिर्मलचन्द्रहास
प्राप्तः शरत्समय एष विशुद्धकान्तः^१ ।
उत्खाय^२ गाढतमसं घनकालमुग्रं
रामो दशास्यमिव संभृतबन्धुजीवः ॥ (५०८)

There, the speech in praise of the subject to be presented is *prarocanā*. For example:

Victorious is the self-born (*Brahmā*) who is the prime cause of the world. Victorious is *Viṣṇu* (lit. *Mura's* foe) who is the delighter of *Indra* (lit. destroyer of strongholds). Victorious is *Śiva* *«Hara»* whose body is occupied by *Pārvatī* (lit. daughter of the mountain) and who is the remover of sin and fear. (503)

Prastāvanā is the speech indicating the introduction of the plot. For example in *Ratnāvalī*:

When favourably inclined, the Creator makes things happen in a trice, bringing the needed thing/person from another island, from the middle of the ocean, even from the ends of the directions. (504)

Vīthī is the progress of the *aṅgas*, *udghātyaka* etc.. (They are-) *udghātyaka*, *kathodghāta*, *prayogātīśaya*, *pravartaka* and *avalagitam*.

There *udghātyaka* is as follows:

Who conquers? *Śarva* (*Śiva*) conquers. By whom has victory been attained? By him who burnt *Anaṅga* (*Madana*), who is the enemy of the *Tripura* demon and whose matted locks are marked by the young moon. (505)

Kathodghāta is as follows:

May *Hari*, bearing the name *Rāma*, protect you - who, bound by the prayer of *Indra* (lit. lord of the gods), supported by *Brahmā* (lit. Lotus-born), himself descended in the *Ikṣvāku* dynasty which is clear as the autumn moon, and killed that demon of *Paulastya* lineage, who had the whole earth under his feet and who hated the followers of *Veda's* path. (506)

Prayogātīśaya is as follows:

May *Hari's* lifting up the Earth, as he rescues her, assuming the form of the Boar, reflected in the thousand gem-mirrors on the hoods of the *Śeṣa* serpent, protect you. (507)

Pravartaka is as follows:

This clear bright autumn, displaying the smile of the full, spotless moon, and laden with *bandhujīva* flowers, has arrived, having driven away the dreadful rainy season of dense gloom, just as *Rāma* arrived, after killing the ten-faced (*Rāvaṇa*), to protect his kinsmen. (508)

अवलगितं यथा -

अमुमेव शरत्समयमाश्रित्य गीयताम् । तथा ह्यस्याम् -

सत्पक्षा मधुरगिरः प्रसाधिताशा मदोद्धतारम्भाः ।

निपतन्ति धार्तराष्ट्राः कालवशान्मेदिनीपृष्ठे ॥ (५०९)

स्वधर्मात् प्रचलितानां^१ तापसादीनामुपहासपरं वचः प्रहसनम् । यथा -

श्रमणः श्रावकवध्वाः सुरतविधौ दशति नाधरं दत्तम् ।

मदिराक्षि मांसभक्षणमस्मत्समये निषिद्धमिति ॥ (५१०)

(ख) आरभट्यङ्गानि

संक्षिप्तिका, अवपातः, वस्तूत्थापनम्, संस्फोट इति चत्वारि आरभट्यङ्गानि ।

तेषु 'मायेन्द्रजालनेपथ्यादिभिर्वस्तुसंक्षेपः संक्षिप्तिका । यथा -

रक्षसा मृगरूपेण वञ्चयित्वा स राघवौ ।

जहार सीतां पक्षीन्द्रप्रयासक्षणविघ्नितः ॥ (५११)

भयादिभिर्विद्रवादिकर्मानुप्रवेशनिर्गमनमवपातः । यथा -

मृगरूपं परित्यज्य विधाय विकटं वपुः ।

नीयते रक्षसा तेन लक्ष्मणो युधि संशयम् ॥ (५१२)

अविद्रवः सविद्रवो वा सर्वरसभावसमासो वस्तूत्थापनम् । यथा -

राहोश्चन्द्रकलामिवाननचरीं दैवात् समासाद्य मे

दस्योरस्य कृपाणपातविषयादाच्छिन्दतः प्रेयसीम् ।

आतङ्काद् विकलं द्रुतं करुणया विक्षोभितं विस्मयात्

क्रोधेन ज्वलितं मुदा विकसितं चेतः कथं वर्तताम् ॥ (५१३)

Avalagitam is as follows:

Please sing something about this very autumn because, in this season-

The swans with beautiful wings and sweet voices, decorating the directions (as they fly), with their activities wild with joy, land on the surface of the earth, under the influence of the season.

[These sons of *Dhṛtarāṣṭra* who have good supporters, speak pleasant words, fulfill their ambition, indulge in dreadful acts due to arrogance, fall down on the (battle) ground through the power of fate.] (509)

Prahasanam consists of words of ridicule for ascetics who go against their code of conduct. For example:

The *śramaṇa*, dallying with the wife of his disciple, does not bite the lip offered, saying, 'Wine-eyed one! In our doctrine meat-eating is forbidden.' (510)

(b) *Āṅgas* of *Ārabhaṭī Vṛtti*

Sanḥṣiptikā, *avapāta*, *vastūthāpanam*, *saṃsphoṭa* - these four are the limbs of *Ārabhaṭī*.

Of these, *sanḥṣiptikā* is the presenting of an object by means of tricks, stage props etc.. For example:

Having lured *Rāma* and *Lakṣmaṇa* away with (the help of) the demon disguising himself as a deer, he (*Rāvaṇa*) carried away *Śītā*, obstructed for a moment by the efforts of *Jaṭāyu* (lit. the lord of the birds). (511)

Avapāta is the entrance or exit in actions like fleeing due to fear etc.. For example:

Giving up the deer form and adopting his own horrible appearance, at war (with *Rāma*), that demon (*Mārīca*) is leading *Lakṣmaṇa* into doubt. (512)

Vastūthāpanam is the coming together of all the moods and emotions with or without fleeing. For example:

Fortunately having got back my beloved who was like the moon caught in *Rāhu*'s mouth, by snatching her away from the strikes of this brigand's sword, my heart is trembling with fear, melting with pity, turning with wonder, inflamed by anger and blossoming with joy. Imagine its state! (513)

नानास्त्रयुद्धनियुद्धादिभिः ससंरम्भसंप्रहारः संस्फोटः । यथा -

कृष्टा येन शिरोरुहेषु पशुना पाञ्चालराजात्मजा
येनास्याः परिधानमप्यपहतं राज्ञां गुरुणां पुरः ।
यस्योरःस्थलशोणितासवमहं पातुं प्रतिज्ञातवान्
सोऽयं मदभुजपञ्जरे निपतितः संरक्ष्यतां कौरवाः ॥ (५१४)

(ग) कैशिक्यङ्गानि

नर्म, नर्मस्फिजः, नर्मस्फोटः, नर्मगर्भ इति चत्वारि कैशिक्यङ्गानि ॥

तेषु स्थापितशृङ्गारं वचः, विचेष्टितं वा सपरिहासं नर्म । यथा -

वयं तथा नाम यथातथ किं वदा-
म्ययं त्वकस्माद् विकलः कथान्तरे ।
कदम्बगोलाकृतिमाश्रितः कथं
विशुद्धमुग्धः कुलकन्यकाजनः ॥ (५१५)

प्रथमसंभोगे नवावस्थानं संभोगाश्रयवाक्यादिकर्म नर्मस्फिजः । यथा -

प्राप्तासौ वृषपर्वणः प्रियसुता संकेतखण्डे नवे
वृष्टिः सेयमनम्बुदामृतमयी गात्राणि मे सिञ्चति ।
किं जानासि विनोदयिष्यति मनः संतप्तमेवाद्य मे
दुर्वात्येव निवर्तयिष्यति न भोस्तां देवयानीं प्रति ॥ (५१६)

आविर्भूताभिलाषानुभावयोरकाण्डसंभोगभङ्गः नर्मस्फोटः । यथा -

इतः परानर्भकहार्यशस्त्रान् वैदर्भि पश्यानुमता मयाऽसि ।
एवंविधेनाहवचेष्टितेन त्वं प्रार्थ्यसे हस्तगता ममैभिः ॥ (५१७)

कार्यहेतोः स्वरूपविज्ञानादिप्रच्छादनं नर्मगर्भः । यथा -

अथाजिनाषाढधरः प्रगल्भवाक् ज्वलन्निव ब्रह्ममयेन तेजसा ।
विवेश कश्चिज्जटिलस्तपोवनं शरीरबद्धः प्रथमाश्रमो यथा ॥ (५१८)

Saṃsphoṭa consists of inflicting severe blows, with various weapons in battles, and in hand to hand fights. For example:

That beast who pulled *Draupadī* (lit. the daughter of the *Pāṇḍala* king) by her hair, who snatched her robe in the presence of elders and kings, the blood wine of whose heart I had vowed to drink - (that very *Duḥśāsana*) has fallen into the cage of my arms. Let the *Kauravas* rescue him. (514)

(c) *Āṅgas* of *Kaiśikī Vṛtti*

Narma, *narmasphija*, *narmasphoṭa*, *narmagarbha* - these are the four limbs of *Kaiśikī*.

Of those, *narma* is observing the presence of love or besotted behaviour in teasing words.

For example:

[*Lavaṅgikā* to *Madayantikā*] Just as we took his name (*Makaranda*), what is this? You have stopped the story in the middle. And how has this innocent, guileless maiden of noble birth (yourself) suddenly attained the round form of the budding *kadamba* (with the hair on end all over your body)! (515)

Narmasphija consists of actions such as speech by the main person in *sambhoga*, on the first occasion of union. For example:

That dear daughter (*Śarmiṣṭhā*) of *Vṛṣaparvan* has come to the new hall of union. A shower of nectar without clouds, she is drenching my body. What do you know? She will delight my (love)-tormented mind today. She will not turn it like a hurricane towards *Devayānī*. (516)

Narmasphoṭa is the sudden obstruction in the union of the two whose love has already been acknowledged. For example:

O princess of the *Vidarbha* country! I permit you, observe from here the enemies holding weapons which can be wrested away even by children. By such war tactics do they desire (to win) you who are in my hands. (517)

Narmagarbha is the concealment of one's form from being recognised (disguise), for a purpose. For example:

Then, into the penance forest came a lad of ripe speech, with matted locks, clothed in a deer skin, holding a *palāśa* staff, burning as it were with the glow of true enlightenment, like the first *āśrama* (student's celibacy) in bodily form. (518)

(घ) सात्त्वत्यङ्गानि

उत्थापकः, परिवर्तकः, संलापकः, संघात्यक इति चत्वारि सात्त्वत्यङ्गानि ॥

तेषु परम्परीभूयार्थेषूत्थापनमुत्थापकः । यथा -

प्रहरं मम तु कायं प्राक्प्रहारप्रियोऽहं
मयि तु कृतविघाते किं विदध्याः परस्मात् ।
झटिति विततबह्वङ्गारभास्वत्कुठार-
प्रविघटितकठोरस्कन्धबन्धः कबन्धः ॥ (५१९)

प्रस्तुतार्थत्यागादन्यार्थभजनं परिवर्तकः । यथा -

मुनिमभिमुखतां निनीषवो याः
समुपययुः [कमनीयतागुणेन]^१ ।
मदनमुपदधे स एव ताभ्यो
दुरधिगमा हि गतिः प्रयोजनानाम् ॥ (५२०)

सदसि नानावाक्यैर्मिथोऽधिक्षेपः संलापकः । यथा -

कथमपि न निषिद्धो दुःखिना भीरुणा वा
द्रुपदतनयपाणिस्तेन पित्रा ममाद्य ।
तव भुजबलदर्पाध्मायमानस्य^१ वामः
शिरसि चरण एष न्यस्यते धारयैनम् ॥ (५२१)

कार्यमन्त्रानुभावदैवादिभिः संघातभेदः संघात्यकः । यथा -

अपश्यद्विरिवेशानं रणान्निववृते गणैः ।
मुह्यत्येव हि कृच्छ्रेषु संभ्रमाधिगतं मनः ॥ (५२२)

(२) प्रबन्धगुणाः

‘चतुर’ इत्यनेन शास्त्रीयलौकिकव्यवहारवेदिनो नायकस्य धर्मार्थकाममोक्षेषु वैचक्षण्यमुच्यते । ‘उदात्त’ इत्यनेन आशयविभूत्योराभिजात्ययौवनादीनां चोत्कर्षः प्रकाश्यते । ‘चतुर्वर्गफलं प्रबन्धं को वा न बान्धवीयति’ इत्यनेन श्रोतृणां रामादिवद् वर्तितव्यम्, न रावणादिवदिति विधिनिषेधनिबन्धनस्य प्रबन्धस्याभीष्टतमत्वमाख्यायते ।

(d) *Āṅgas of Sāttvatī Vṛtti*

Utthāpaka, *parivartaka*, *saṃlāpaka*, *saṅghātyaka* - these are the four limbs of *Sāttvatī*.

Of those, *utthāpaka* is the gradual building up of intent. For example:

Strike at my body. I like being attacked first. If I strike first, the sword scattering innumerable sparks will at once sever your strong throat. After that what can your headless body do? (519)

Parivartaka consists of giving up the present intent and serving another one. For example:

Armed with the virtue (or string) of their beauty, the ascetic whom they (the heavenly damsels) approached, to entice into bondage - he himself caused love in them. Surely the path of purpose is difficult to comprehend. (520)

Samlāpaka is the mutual slinging of offences in the assembly with a variety of expressions. For example:

[*Aśvatthāmā* to *Karṇa*] For whatever reason, either from sorrow or from fear, my father (*Droṇa*) did not stop the hand of *Drupada*'s son (from killing him), today this left foot of mine is being placed on your head, you who are swelling with the pride in the strength of your arms. Bear it. (521)

Saṅghātyaka is the breaking up of the army for some work, consultation, as a gesture, or by fate. For example:

The attendants of *Śiva* fled from battle, not seeing him, as it were. In times of crisis, overpowered by alarm, the mind does become confused. (522)

(2) Features of *Prabandha*

By the term '*catura*' (in the definition) is meant the capability of the hero who is well-versed in *śāstra* and in worldly matters, in the spheres of *dharma*, *artha*, *kāma* and *mokṣa*. '*Udātta*' reveals the high level of the hero's aims, wealth, lineage, youth etc.. 'Who will not feel kinship with that poetry which is endowed with the four kinds of fruit?'- this emphasises the great appeal which poetry has to listeners, as it guides with positive advice and negative dissuasion, viz., 'Act like *Rāma*, not like *Rāvaṇa*.'

‘मुखं प्रतिमुखम्’ इत्यादिना तु पञ्चाङ्गं प्रबन्धशरीरमभिधीयते । तदङ्गानि च उपक्षेपपरिकरादीनि चतुःषष्टिरपि मुखादिष्वेवान्तर्भवन्ति । यतस्तद्वदेव पञ्चासंध्येकमपि वाक्यं प्रबन्धव्यपदेशमासादयति ।

तद्यथा -

‘कथमपि कृतप्रत्यासत्तौ प्रिये’ इति मुखम्, ‘स्खलितोत्तरे’ इति प्रतिमुखम्, ‘विरहकृशया कृत्वा व्याजं प्रजल्पितमश्रुतम्’ इति गर्भः, ‘असहनसखीश्रोत्रप्राप्तिप्रसादससंभ्रमं विवलितदृशा’ इति विमर्शः, ‘शून्ये गेहे समुच्छ्वसितं तदा’ इति निर्वहणम् ।

एतेन प्राचीनप्रबन्धार्थेऽप्येकवाक्योक्तेन प्रबन्धत्वमित्याख्यातं भवति ॥

तद् यथा -

तुरगनिचयव्यग्रानुर्वीभिदः सगराध्वरे
कपिलमहसा रोषात् प्लुष्टानपि प्रपितामहान् ।
अगणिततनूपातस्तप्त्वा तपांसि भगीरथो
भगवति तव स्पृष्टानद्भिश्चिरादुददीधरत् ॥ (५२३)

‘अविस्तृतमसंक्षिप्तम्’ इत्यनेन विस्तारभीरूणां कथारसविच्छेदशङ्किनाञ्च चित्तमाकर्ज्यते । ‘श्रव्यवृत्तम्’ इत्यनेन वृत्तान्तरैराश्वासकादिपरिसमाप्तिरिति परिश्रान्ताः श्रोतार आश्वास्यन्ते, रुगादिसंनिवेशादिवत् संदर्भे चाश्वासादयो विभाव्यन्ते ।

‘पुरोपवन’ इत्यादिना च देशकालपात्रसंपदुपवर्णनादालम्बनोद्दीपनविभावाः कथ्यन्ते । उद्यानसलिल-
क्रीडाद्युपलक्षणेन कामिनीनां दिवाचेष्टाः, ‘मधुपानरतोत्सव’ इत्यनेन च रात्रिचेष्टा उच्यन्ते ।

By '*mukhaṃ pratimukhaṃ*' etc. the body of the poetic work consisting of five parts *āṅga* is referred to. And their parts, in turn, viz. *upakṣepa*, *parikara* etc. - all sixty-four of them are contained within *mukhaṃ* etc.. For which reason, even a single expression containing all the five *sandhis* which, in turn contain the sixty-four parts, is given the name *prabandha*.

That is as in:

'On the dear one being somehow brought back [by her friend]'- this is *mukhaṃ*; '[and being questioned, on his] faltering in giving an answer'- this is *pratimukhaṃ*; 'the wasting one made some excuse and did not listen to what he said'- this is *garbha*; 'hearing the clarification from the angry friend, she averted her eyes'- this is *vimarśa*; 'and sighed for long in the empty house'- this is *nirvahaṇa-sandhi*.

It follows that, taking up the theme of an ancient *prabandha*, even if one sentence is uttered, that earns the name of *prabandha*.

For example:

O Goddess (*Gaṅgā*)! Performing penances, unmindful of the torments of his own body, it was with the touch of your waters that *Bhagiratha*, after long, redeemed his great grandfathers, who had diligently searched for the horse of *Sagara*'s sacrifice, had dug the earth, and had been burnt in anger by the fire generated by *Kapila*. (523)

'Not very long, nor very short' - By this phrase those who are afraid of the story becoming too long, and those who are apprehensive of the ruining of *rasa* in the story - their minds are won. By the recommendations 'appealing metre' and 'a chapter should be completed in a verse using a different metre', the tired listeners are given hope. As a garland is (adorned) by varied arrangement (of flowers), each chapter is made distinct/beautiful (by changing the metre at the end).

By the phrase 'city, garden etc.' is meant the description of the details of place, time and characters, which establish the *ālamkāra* - and *uddiṣṭa-vibhāvas*. The words 'gardens, water sports etc.' cite samples of the activities of beloved women during the day, and 'the drinking of wine, love festivals' allude to their activities in the evening.

‘विप्रलम्भा’ इत्यनेन चत्वारोऽपि प्रथमानुरागादयः परामृश्यन्ते । ‘विवाहाः’ इत्युपलक्षणेन प्रथमानुरागो विवाहान्तः, मानः प्रेमान्तः, प्रवासः संगमान्तः, करुणः प्रत्युज्जीवनान्तः, प्रबन्धे कर्तव्य इत्युपदिश्यते ।

‘मन्त्रदूत’ इत्यादिपुरुषकारायत्तसिद्धिसूचनेन आद्यूनतादिनिरासान्नायकस्य सत्त्वोत्कर्षः प्रकाश्यते । ‘नावर्णनं नगर्यादेर्दोषाय’ इत्यादिना तु पुरुषार्थासन्नोपकारित्वेन शैलर्तूद्यानचन्द्रोदयमधुपानरतोत्सवादीनां मन्त्रदूतप्रयोगाजिनायकाभ्युदयादीनाञ्च नियमेन प्रयोगः, शेषाणान्तु प्रबन्धशरीरानुरोधेनेति प्रतिपाद्यते ।

‘गुणतः प्रागुपन्यस्य नायकं तेन विद्विषाम् । निराकरणम्..’ इत्यनेन गुणवता भाव्यं न गुणद्वेषिणेति ज्ञाप्यते । ‘वंशवीर्यश्रुतादीनि’ इत्यादिना पुनराभिजात्यौद्धत्यशौण्डीर्यवीर्यादय एव शत्रोर्वर्णनीयाः, न त्ववच्छेदहेतवोऽन्याय्याचरणाविनयादय इति प्रत्याप्यते । ‘धिनोति नः’ इति त्वयमेव पक्षः श्रेयानिति ग्रन्थकारेण स्वाभिप्रायः प्रकाश्यते ॥

इति निगदितभङ्ग्यानङ्गसर्वस्वमेतद्
विविधमपि मनोभिर्भावयन्तोऽस्य भेदम् ।
तदनुभवसमुत्थानन्दसंमीलिताक्षाः
परिषदि परितोषं हन्त सन्तः प्रयान्तु ॥
यावन्मूर्ध्नि हिमांशुकन्दलभृति स्वर्वाहिनी धूर्जटे-
र्यावद् वक्षसि कौस्तुभस्तबकिते^१ लक्ष्मीर्मुद्वेषिणः ।
यावच्चित्तभुवस्त्रिलोकविजयप्रौढं धनुः कौसुमं
भूयात् तावदियं कृतिः कृतधियां कर्णावतंसोत्पलम् ॥

इति श्रीमहाराजाधिराजभोजदेवविरचिते
सरस्वतीकण्ठाभरणनामन्यलङ्कारशास्त्रे
रसविवेचनम् इति पञ्चमः परिच्छेदः ॥

॥ समाप्तोऽयं ग्रन्थः ॥

In '*vipralambha*', all the four separations, *prathamānurāga* etc., are included. By taking '*vivāhāḥ*' as a sample, the instruction is that all the following should be presented in the work- *prathamānurāga* concluding in marriage, *māna* ending in love, *pravāsa* ending in union, *karuṇa* ending in revival.

By indicating the various features of masculine endeavour, '*mantradūta*' (consultations, sending of emissaries etc.) and by using the word '*ādī*', to indicate the avoidance of all defects, the elevation of the hero is emphasised. 'The absence of descriptions of cities etc. does not constitute a fault' - the purport of such remarks is that those descriptions which are close to the *puruṣārtha* of the theme and aid it, i.e., (the descriptions of) mountains, seasons, gardens, rising of the moon, drinking of wine, love festivals etc., and consultations, sending of emissaries, strategy, war etc. and the rise etc. of the hero, must be necessarily included; and topics other than these only serve to embellish the external form of the poetic work.

'At first endowing the hero with all the virtues and then showing the vanquishing of the enemy by him' - the purport of this is that the hero should be possessed of virtues and should not be a hater of virtues. 'Lineage, valour, learning etc.' - this emphasises that only the noble birth, determination, pride, courage etc. of the enemy should be described and not the reasons for the conflict like unjust behaviour, insulting etc.. 'This pleases us' - by this the writer conveys his opinion that this method is superior.

Bensdictory verses

This is what (poetry which contains) all (that there is to be known about) love is, endowed with all the complexities which I have explained. Visualising in their minds all its manifold varieties, closing their eyes in the pleasure arising from that experience, may the good men in the assembly attain satisfaction.

As long as *Gaṅgā* (lit. the heaven-flowing) resides on *Śiva*'s (lit. The matted-locked) head which bears the moon's crescent, as long as *Lakṣmī* resides on the *Kaustubha*-embedded chest of *Viṣṇu* (lit. enemy of *Mura*), as long as the flower bow of *Madana* (lit. mind-born), capable of conquering the three worlds exists, so long may this work exist as the lotus-ornament for the ears of the discerning.

Thus ends Chapter Five 'An Examination of *Rasa*'
in the Treatise on Poetics named *Sarasvatikanṭhābharana* by King *Bhoja*.

This treatise is complete.

Chapter Five - Variant Readings

- K.7 - 1. KM अलौकिकार्था युक्तिश्च.
- K.8 - 1. APB, KM सर्वासु ग्राहिणीं. The sense 'favouring / pleasing all' seems to be more suitable than 'the most charming of them all', although Dr. Raghavan also takes the latter reading. (*Bhoja's Śṛṅgāra Prakāśa*, p.408.)
- K.9 - 1. APB अर्थनिष्पत्तिः.
2. KM परिशेषवान्.
- K.19 - 1. APB प्रवृद्धाः.
- K.23 - 1. APB गर्वस्नेहैर्धृतिम्.
- K.25 - 1. APB अनुबन्धः स कथ्यते.
- K.32 - 1. KM :अनुच्छेदः.
- K.34 - 1. KM परिशेषः.
- K.36 - 1. APB, BHU 'तेन' in the place of 'तस्य'. But the latter, referring to *rasa*, keeps the thread of description unbroken, whereas 'तेन' is superfluous, besides leaving *rasa* unalluded to.
- K.37 - 1. APB अन्यतः.
- K.44 - 1. KM नाट्येषु क्रियमाणाः.
- K.47 - 1. APB प्रागसङ्केतयोः,
- K.57 - 1. APB, KM आदानञ्च. The BHU reading is correct as seen later in the *niruktis* in this chapter.
- K.63 - 1. KM नियुज्यते.
- K.66 - 1. APB करुणः.
- K. 68 - 1. APB करुणभावयोः.
2. KM, APB -अन्यत्कारके.

K.69 - 1. APB, BHU, KM प्रेममानः. Since the intention seems to be to define *māna* as that which recognises or measures *prema*, the emendation प्रेम मानः has been suggested.

K.71. BHU वसन्ति for वसते.

K.72 - 1. KM चित्तोत्कण्ठा.

K.74 - 1. APB, BHU चोरंकारम्. The reading taken seems to be the correct form of the word.

K.80 - 1. KM किं नु.

K.83 - 1. KM चत्वारो विशेषास्तमुपासते. This reading makes good sense, but as the other two editions have almost the same reading, we have retained that. BHU reads चतुरः for चतुराः. But the latter seems to make a better subject for the sentence and there is a similar usage of चतुराः in *kārikā* 63.

K.88 - 1. APB प्रयोजने.

K.89 - 1. BHU, KM 'पूर्वानुरागः पूर्वाणां'. The reading is syntactically difficult to connect. Obviously *Bhoja* is referring to the *vipralambhas* counted from *pūrvānūrāga* onwards.

2. APB उदाहृतः would go only with पूर्वानुरागः. So 'उदाहृतम्' has been taken, in the sense of 'explaining has been done'.

K.97 - 1. BHU प्रच्छन्वो.

K.108 - 1. APB प्राकृतः.

2. KM अनन्यजातिः.

K.110 - 1. APB, BHU कौशलेन च.

K.114 - 1. KM निद्राकुलित.

K.117 - 1. BHU -पर्यङ्के, APB -पर्यङ्क.

K.125 - 1. APB, BHU प्रेमसम्पर्कभक्तय for प्रेमसूदर्कभक्तय. The examples (ex.448-450) and the comments on them support the reading taken.

K.127 - 1. APB -वृत्त्यङ्क-.

K.129 - 1. BHU सुसन्धि for सुगन्धि. That reading matches *Daṇḍin's* definition from which *Bhoja* has borrowed. But the comparison of the *sargas* ending in a different metre, with a garland of flowers made more beautiful with another kind of flower strung at intervals, made in the prose passage elaborating this *kārikā* near the end of the chapter, influenced our selection. Besides, sandhi has been elaborated in *kārikā* 128. (See prose after ex.523.)

K.131 - KM कीर्तनैः

K.132 - KM वर्णनम्

K.137 - 1. APB, BHU वंशवृत्तश्रुतादीनि. But both *Daṇḍin* and the prose passage elaborating this *kārikā* near the end of the chapter support the reading taken.

Ex.1 - 1. APB परिलुप्तधैर्यः.

Ex.3 introduction - 1. APB सत्त्वाद्युत्पत्तौ.

Ex.4 introduction - 1. APB जन्म before यथा.
2. APB, KM मृदूकृत्य.

Comment - 1. APB शरीरारम्भे.

Ex.5 - 1. KM क्वचिद् for स्फुरद्.

Ex.6 introduction - 1. APB पुनः पुनरुत्पत्तिः.

Ex.7 - 1. KM निक्षेप एव.

Comment - 1. KM धृति not there.

Ex.8 comment - 1. KM उत्तमावस्थां.

Ex.9 comment - 1. KM वितर्क for अमर्ष.

Ex.10 comment - 1. APB अनुरागाद्.
2. KM अवसीयते.

Ex.11 & *chāyā* - 1. BHU, APB स मुम्पुरे.

2. BHU स मुमुरे.

Ex.14 *chāyā* - 1. KM पयोधराभ्यां प्रतिप्रेरितो.

Ex.16 - 1. KM विचलितं.

2. APB, BHU पूर्णक्षेणम्. The reading taken is more effective and avoids repetition.

K.139 - 1. APB व्यङ्गक्रीडा.

2. KM विकारो.

Ex.17 comment - 1. APB व्यङ्गितस्य.

Ex.22 comment - 1. APB अनयकारिणम्.

2. APB, BHU 'घृणा प्रवर्तत इति' for 'घृणा अनुवर्तत एव।' The reading and punctuation chosen make *Bhoja's* point clear.

Ex.23 - 1. KM 'कृष्णेनाद्य' for 'कृष्णेनाम्ब'.

2. APB, BHU असकृत् for अधुना.

3. KM विकसिते च for विदारिते तु. The readings selected are supported by the edition consulted of *Kṛṣṇakarmāmṛtam*. (II,64.)

Ex.25 & *chāyā* - 1. BHU करिमरिअजाल.. for करिमरि अआल.

2. BHU किर्मीरितजालगर्जित.. for बन्दि अकालगर्जन.. The latter seems to be more effective and is supported by *Gāthāsaptasatī*.

Ex.27 - 1. KM चित्रविशेषकेषु.

K.145 - 1. APB, BHU अश्रुनेत्रोद्गतम्. The words have obviously to be kept separate.

Ex.30 - 1. BHU, KM उपरुद्धवृत्ति. उपरुद्धवृत्ति seems to be more correct, qualifying the tears, and is supported by the edition consulted of *Abhijñānaśākuntalam*.

Comment - 1. KM मुहुर्मग्नः

2. KM इत्यादि.

Ex.32 comment - 1. KM अस्मृतिमूलत्वात्, probably because the lapse of memory is crucial to the development of the theme in *Śākuntalam* from where the verse has been taken.

Ex.33 - 1. KM सत्त्वयोगान्. The edition consulted of *Śākuntalam* reads सत्त्वयोगा, and has चित्रे for चित्ते.

Comment - 1. KM निर्णयान्तो.

Ex.34 -1. APB BHU बाष्पस्तम्भितकण्ठवृत्ति वचनं. The reading taken is supported by the edition consulted of *Śākuntalam*.

Comment - 1. KM निषेधेनैव
2. BHU -अस्य

K.150ab - 1. APB अनिवर्त्या

Ex.41 introduction - 1. APB, BHU रसप्रकर्षात्. The KM reading seems to be more suitable.

2. KM निधनप्रोद्भूत-.

Ex.43 comment - 1. KM गणनव्याजेन.

Ex.44 - 1. KM केवलमहं.
2. APB तस्याङ्गसङ्गो.

Ex.45 comment - 1. KM संभेदात्.

Ex.46 - 1. BHU वीरधर्मम्.

Ex.50 - 1. KM क्लेशः कपीनाम्.

Ex.55 comment - 1. APB म्लापनेन.

Ex.57, introduction - 1. KM जन्म.

2. APB कलाकरस्य.

3. APB, KM शान्तम्. The reading selected seems to be more appropriate.

Comment - 1. APB has अपयातैः but not पुरुरवस.

Ex.58 comment - 1. APB रतिप्रकर्षेण.

Ex.60 comment - 1. KM अवगमो.

Ex.61 comment - 1. KM निष्पाद्यते.

Ex.62 & *chāyā* - 1. KM पेल्लणसुहेल्लिपडिअस्स.
2. KM प्रेरणसुखकेलिपतितस्य.

K.166 - 1. APB अन्यासिकी.

Ex.66 comment- 1. APB, BHU सुखात्मभिः. The KM reading seems to be more correct.

Ex.70 comment - 1. APB, BHU स्थाने for स्थानेषु. Since the following word is in plural number this seems to be legitimate even after आदि.

Ex.72 comment - 1. APB प्श्वर्त्तित, KM प्रणर्त्तित.

Ex.73 - 1. BHU अम्लायमानाया for अम्लानमानाया.

Ex.74 - 1. APB, KM वेत्ति.

2. APB जानामि.

3. KM तत्प्रियं यत्करोति सा.

Comment - 1. KM प्रियालम्बनविभावादुत्पन्नः for प्रियानुभावादुत्पन्नः.

2. KM मति- not there.

3. KM प्रशंसादिभिः not there.

Verse after - 1. APB तनुः for तन्तुः.

Ex.76 comment - 1. KM उपारमति.

2. BHU धैर्य- not there.

Ex.77 comment - 1. KM ते not there.

Ex.85 - 1. KM बन्धुराः for दन्तुराः.

2. KM लसन्ति.

3. KM स्थलवृट्.

Ex.90 comment - 1. KM यदा यदा.

2. KM तदा तदा.

Ex.94 - 1. KM अज्ञातबन्धुः.

Ex.96 - 1. KM शिखा for भ्रैः.

Ex.97 - 1. APB, BHU - श्रेणीधरा for - श्रेणीखा. But the latter is more suitable as the music on the flutes is being drunk.

Ex.99 - 1. KM मदमुखरमयूरीमुक्तसंसक्तकेका. This reading, although supported by *Mālatīmādhavam*, is not as suitable as the reading taken, as the point made is *prīti* in *rūpa*.

2. APB, BHU - नीलानोकह- for - नीडानोकह.

Ex.100 - 1. KM पिष्टकृतस्य.

2. APB, BHU वाराहस्य.

Ex.101, prose after - 1. APB भीममन्यु- for भाममन्यु-.

2. APB, BHU read वर्तते for वर्णितः.

3. APB, BHU एतद्रसनिष्पत्तिरस्तीति for एते रसनिष्पत्त्यै प्रभवन्तीति.

The readings chosen are more effective as the allusion is to a verse already cited (ex.67).

Ex.105, prose before - 1. APB भीमादयो.

2. KM मानभेदाः for विशेषाः.

Ex.105 introduction - 1. APB ललितकोपाभावो.

Ex.106 & *chāyā* - 1. BHU धनुसो गुणवल्लरि-.

2. BHU वाहीअबहुमुहे.

3. BHU धनुषो गुणवल्लरि-.

4. KM निशाम्यति.

5. BHU वाहीकवधूमुखे.

Ex.107 & *chāyā* - 1. KM किं थ.

2. KM विहिओसि.

3. KM णोल्लिआए.

4. KM किमत्र.

5. KM विहितोसि.

6. KM नोदितायाः.

Ex.109 - 1. APB गणयति-.

2. APB उत्कण्ठया.

Ex.111 - 1. KM मा.

2. BHU, KM प्रियां.

K.167 - 1. KM परिशेषो निदर्श्यते.

Ex.114 - APB जाड्येन for जात्येन.

Ex.118 - 1. APB, BHU मयि for मुखे.

Ex.119 - 1. APB महोत्सवान्तम्.

Ex.120, prose before - 1. APB, BHU अनुमानं च. But the reading taken is supported by the usage for the illustration.

Ex.123 introduction - APB प्रत्यय- not there.

Ex.125 comment - 1. KM आहतोऽपि.

2. KM आहतं.

3. APB, BHU read प्रसूयते. But the reading chosen seems to yield a better construction.

4. KM आहततमः.

Ex.131 - APB, BHU तयोः.

Ex.134 - 1. APB वसन्तातप.

Ex.135 - 1. APB मलयखजसार्द्धेण.

2. APB वक्त्रम्.

Ex.138 introduction, *chāyā* - 1. KM स्मरति यथा.

2. KM अपगच्छति.

The terms स्मरतिः, वाञ्छतिः etc. have been retained, the *visarga* enabling the consideration of each verb as a noun, technically.

Ex.139 introduction - 1. KM वाञ्छति यथा.

Ex.140 introduction, *chāyā* - 1. KM द्वेष्टि यथा.

2. BHU सखि for मातुलानि.

Ex.142 introduction, *chāyā* - 1. KM अवैति यथा.

2. BHU स्यादिति.

Ex.143 & *chāyā* - 1. KM परिवर्तितव णिसंस(म)इ.

2. KM -पडिउट्ठिअं व.

3. KM परिवर्तमानेव (?) निशाम्यते.

4. KM प्रत्युत्थितमिव.

Ex.144 introduction, *chāyā* - 1. KM वक्ति यथा.

2. KM को वैरिण्यपि.

Ex.146 & *chāyā* - 1. BHU रहघरसि for थरहरसि.

2. BHU रहोगृहं for थरहरायसे.

3. BHU सेकार्द्रस्पर्शने for स्वेदार्द्रीकृतस्पर्श.

Ex.148 & *chāyā* - 1. KM गामडाहे.

2. KM ग्रामदाहे.

Ex.149 & *chāyā* - 1. KM जिअजइ.

2. KM खिखिरी.

3. KM जीवति.

4. KM खिखिरी.

Ex.150 *chāyā* - 1. APB, BHU नियच्छसि.

Ex.152 - 1. APB, KM सुलभो for सुभगो.

Ex.153 introduction - 1. APB, KM प्रयोगो for विन्यासो.

Ex.154, introduction - 1. APB, KM हर्षादसकृतेकीकरणं.

2. APB, BHU घनरोमविभेदाः for नयनार्धनिमेषाः. The latter is more suitable for illustrating किलकिञ्चितम्.

Ex.162 & *chāyā* - 1. KM हेलाहलहलिअ-.

2. KM वेगकौतुकित-.

- Ex.164 & *chāyā* - 1. APB, KM चुलुचुलन्तेहिं पहाविऊण मह.
2. KM चुलुचुलायमानैः धावित्वास्माकं हस्ताभ्याम्.
- Ex.165 & *chāyā* - 1. KM जूरइ जूरउ.
2. KM खिद्यते खिद्यतु.
- Ex.167 & *chāyā* - 1. APB, KM दे.
2. KM हे.
- Ex.169 & *chāyā* - 1. APB, BHU पहरुच्चाटं for पहरुव्विण्णं.
2. APB, BHU प्रहरोच्चाटं for प्रहारोद्विग्नं. The reading taken is more expressive of the hand smarting from striking a blow.
- Ex.172 *chāyā* - 1. BHU हलहलस्य for औत्सुक्यस्य
- Ex.173 & *chāyā* - 1. KM णवलइ पहारतुट्ठाइ तं कअं किंपि.
2. KM पतिनामप्रश्नपूर्वकप्रहारतुष्टया तत्कृतं.
- Ex.174 - 1. APB, BHU विप्रलभ्यमानो.
- Ex.175 & *chāyā* - 1. KM अनन्तरमेकम्.
- Ex.177 & *chāyā* - 1. KM पडिउच्छिया.
2. KM परिपृष्टा.
- Ex.178 - 1. APB, BHU, KM all read अयं. The emendation 'स्वयं' has been suggested as *Mālatīmādhavam* has that reading and the context does not support the reading 'अयं'.
2. APB, KM कङ्कणः सखि for कङ्कणस्तव.
3. BHU तवमूर्तिमानिव, keeping the words together.
- Ex.179 comment - 1. APB, KM -कोप- not there.
- Ex.181 comment - 1. APB, BHU शोकप्रकर्षात् for शोकप्रकर्षः.
- Ex.182 introduction - 1. APB, BHU, KM प्रेमानुराग. Obviously पूर्वानुराग is intended. So the emendation has been suggested.
- Ex.190 - 1. KM नोच्छ्वासा हृदयं दहन्त्यशिशिरा.
2. KM स्वगृहिणीं.

Ex.194 - 1. BHU च स्पर्श-.

Ex.196 - 1. BHU -लेशैरीषत्.

Ex.198 *chāyā* - 1. BHU पश्यति for प्रेक्षते.
2. BHU हृदये स्थितम्.

Ex.205, *chāyā* - 1. BHU रमणट्ठाणाइं for रमिअट्ठाणाइं.
2. BHU रमणस्थानानि for रमितस्थानानि.

Ex.208 - 1. APB, KM read स. But *Abhijñānaśākuntalam* reads 'च', which is more suitable.
2. KM ब्रीडाविनम्रशिचरम्.

Ex.209, introduction - 1. APB, KM प्रवासकरुणयोः.
2. APB, BHU भूयते for दूयते.

Ex.210, *chāyā* - 1. KM वण्णग्घअलिप्पमुहीअ तीअ.
2. KM मरिमो.
3. KM वर्णघृतलिप्तमुख्यास्तस्याः.

Ex.212 *chāyā* - 1. BHU मन्युभरितानि for मन्युभरिते.
2. KM भिन्नानि for भिन्ने.

Ex.216 & *chāyā* - 1. KM -वइवेढ-.
2. KM -वृतिवेष्ट-.

Ex.219 *chāyā* - 1. KM पृष्ठम्.

Ex.220 *chāyā* - 1. KM ईषद्वेपनशील-.

Ex.221 & *chāyā* - 1. APB no वि after तं तं; KM तं तं धिइं.
2. KM तत्तद्धृति.

Ex.224 & *chāyā* - 1. APB, BHU and KM read तइ for तुइ.
2. APB तया, BHU, KM तस्या for त्वया. The readings in the CO edn. have been adopted.
3. KM दत्ताः स्तनोत्सङ्गे for दत्तस्तनोत्सङ्गे.

Ex.226 *chāyā* - 1. KM दोलाविलासे.

Ex.229 & *chāyā* - 1. KM सेउल्लिअसव्वङ्गी.
2. KM स्वेदार्दीकृतसर्वाङ्गी.

Ex.230 *chāyā* - 1. KM कथं नु गता कथं दृष्टा किं भणिता.

Ex.236 introduction - 1. BHU, KM कैतवस्मरणेन. But the *pariṣṭis* are being illustrated and the meaning of the verse also supports the reading taken.

Ex.244 - 1. APB, BHU उद्धूनन- for उद्धूलन-.

Ex.246 & *chāyā* - 1. APB, KM पसाएमि.
2. KM प्रसादयामि.

Comment - 1. KM विप्रियादिभिः.

Ex.248 & *chāyā* - 1. BHU संवट्ठिआणं for परिवड्ढिआणं.
2. BHU संवर्धितानां for परिवर्धितयोः.
3. BHU रूढप्रेम्णां for रूढप्रेम्णोः.
4. BHU मिथुनानां for मिथुनयोः.

Ex.249, introduction - 1. APB, KM वज्जनमात्रं विविधम्.

Comment - 1. APB, BHU दर्शनादिभिः. Obviously this reading is wrong.

Ex.252 introduction - 1. APB, BHU, KM, CO करुणे निषिद्धं. Since the 'vi' prefix in *vipralambha*, interpreted earlier as *vinīṣiddha*, is being illustrated, we have suggested the emendation.

Comment - 1. APB, BHU करुणमिति निषिध्यते for करुणे निषिध्यते.

Ex.253 comment - 1. APB has an extra word शुद्धयोः before द्वयोरपि.

Ex.254 & *chāyā* - 1. KM, APB मामि.
2. APB मामि, KM मातुलानि.

Ex.256 & *chāyā* - 1. KM जणम्मि.
2. KM जने.

Comment - 1. KM सारूप्यं.
2. APB करुणसाधारणसाधनोत्पत्तिपक्षे.
3. KM सर्वत्र not there.

Ex.265 introduction - 1. BHU अभूतोपादानार्थत्वे, KM भूतोपादन-, APB अनुभूतोपादान-. The reading selected is supported by *kārikā* 74, and is mentioned as a variant reading in KM.

Ex.266 comment - 1. APB, BHU प्रवासदुःखेन for रामदुःखेन.

Ex.267 - 1. KM विलुप्यसे.

Ex.269 comment - 1. APB, KM अनुकूलायामपि.

Ex.270 - 1. APB, BHU चेतसा for कोपिता.

Ex.272 & *chāyā* - 1. APB सोहणं.
2. APB शोभनकं.

Ex.273 - 1. KM धुत- for च्युत-.

Ex.274 & *chāyā* - 1. APB, BHU पसप्पइ for पसम्मई.
2. APB, BHU प्रसर्पति for प्रशाम्यति.

Ex.275 comment - 1. APB -भोग्यस्य, BHU -भोगस्य for -संभोगस्य.

Ex.277 comment - 1. APB, BHU सिद्धभावेन for भावेन.

Ex.280 comment - 1. APB -अनुरागे not there.
2. APB करुणसाधनः.
3. KM -अनन्तभूतः.

Ex.281. 1. APB, BHU नाप्युत्सृष्टो for नाप्युन्मृष्टो.
2. APB - पुत्र्या.

Ex.282 - 1. KM गिरमिति for शिवमिति.

Ex.283, introduction, *chāyā* - 1. APB, BHU and KM प्रेमावरोधार्थान्वयो. *Māna* has been interpreted as *premāvabodha* earlier in the *niruktis* and the phrase *avabodhanam* occurs in the comment on ex.259. And the word '*avabudhyate*' in the comment on the present example also supports the reading taken.

2. APB दूमन्ति.
3. APB ते for ये
4. APB दुन्वन्ति.
5. APB ये.

Comment - 1. APB, BHU अनुबुध्यते for अवबुध्यते.

Ex.284 comment - 1. APB प्रतिमीते for मिमीते.

2. APB -अनन्तरं.

Ex.285 - 1. APB रोसो महं व.

Ex.286 - 1. APB - तनुः.

2. APB कृतैकवेणिः.

3. APB विरहज्वरं.

comment - 1. BHU यदवगते.

Ex.287 - 1. BHU, KM स्पर्शविभाविताप्रियः for स्पर्शविभावितप्रियः.

Comment - 1. APB, BHU तत्तत्संस्कारात्.

2. KM no प्रवासः.

Ex.288 comment - 1. APB, BHU प्रवासोद्भूत-.

2. KM -चित्तवासनाः.

3. KM नोपशाम्यन्तीति.

Ex.289 comment - 1. APB युक्तं। एवं not there.

2. KM स्थित- for चुम्बितस्मित-.

Ex.290 introduction - APB, BHU, KM अनुभूतप्रादुर्भावान्वयार्थो. The emendation अनुभूतप्रादुर्भाव has been suggested, as this is the interpretation of *karuṇa* which continues in this *karuṇānantara sambhoga*.

Prose after ex.294 - 1. APB निगीर्णास्वपि.

2. APB, BHU भेदः संसर्ग उत्सर्ग उभयं वा for भेदः संसर्ग उभयं वा.
From the prose following, उत्सर्ग is seen to be unnecessary.

3. KM जातुचित्.

4. APB विशेषसंसर्गज्वाभिसंधायोपसर्जनस्य.
5. APB, BHU भेदसंसर्गसमुदायः for भेदसंसर्गसमुदयः.
6. KM has extra च here.
7. APB प्रथमानुरागस्वार्थो.
8. KM न जातुचित्.
9. APB -अन्वयित्वेन मन्यामहे.
10. KM योऽर्थः सोऽन्वयीति.
11. APB विस्रम्भणादिभिः.
12. APB मानशैथिल्यादिभिः.
13. KM भिन्नार्थाभिधायिनो.
14. APB, BHU have an extra word अभिनिविशते before
अभिनिविष्टबुद्धेः.
15. APB अपथात् for अपदार्थात्.
16. APB, BHU one पर्वणि not there.
17. APB गौरस्वर.

Ex.299 *chāyā* - 1. BHU परितापयति for परिपातयति.

Ex.306 introduction - 1. KM पञ्चाल्यनुयातं.

Ex.307 introduction - 1. APB बलं, KM वनं for दलं.

Ex.316 introduction - 1. APB नाथादि-.

Ex.317 - 1. APB दष्टाधरस्यार्पणे, KM हृद्येऽधरस्यार्पणे.

Ex.324 introduction - 1. APB संख्यादिभिः

Ex.329 *chāyā* - 1. BHU, KM read क्लाम्यतः for क्रीडन्ते and have dual forms. The reading taken is from Jeevananda Vidyasagara Bhattacharya, cited in the CO edn.

Ex.355 - 1. BHU, APB -विवरोद्गीर्णैः for -विवरोद्भूतैः. But the latter is more suitable for the notes of music emerging from the holes pierced in the trees.

Ex.357 - 1. BHU, APB निद्राशयां.

2. BHU, APB हर्षदेव.

Ex.360 - 1. APB तत्कल्पामपि.

Ex.361 introduction - 1. KM अनेकजातिः.

Ex.363 - 1. BHU, KM -गृहिणीदत्त- for -गृहिणां दत्त-.

Ex.365 - 1. BHU, KM तवाङ्कुशाः for नवाङ्कुशाः. The reading adopted is more suitable for the purport of the verse.

Ex.367 - 1. BHU, APB -एकासनसंगते for -एकासनसंस्थिते. The latter is more suitable and supported by *Amaruśatakam*.

Ex.377 introduction - 1. APB पलायनेऽपमाना.

Ex.378 introduction - 1. APB अपलायनेऽपमाना.

Ex.379 *chāyā* - 1. KM मसी not there.

Ex.387 introduction - 1. BHU, KM निर्वाणमाना.

Ex.396 *chāyā* - 1. BHU, KM भव्यया for अभव्यया. The latter is obviously intended, and is supported by *Gāthāsaptasatī*.

Ex.398 *chāyā* - 1. KM -परवशया वर्षमिव व्यतिक्रान्तम्.

Ex.405 - 1. APB, KM कैकसि.

Ex.418 - 1. APB कृते च कुपितैः.

2. APB तथा त्वया.

Ex.425 - 1. KM, APB प्राहुः.

Ex.427 - 1. APB, BHU मानुषीभ्यः.

Ex.433 - 1. BHU, APB -संगतिः for -संस्थितिः. But the latter is more suitable and is supported by *Amaruśatakam*.

Ex.434 & *chāyā* - 1. APB, BHU चतुरघरिणी for चत्तरघरिणी.

2. BHU चतुरगृहिणी for चत्वरगृहिणी.

Ex.439 - 1. APB आततकज्जलेन.

Ex.443 & *chāyā* - 1. BHU, APB ण होइ for जा होइ.

2. BHU न भवति for या भवति. But the latter is more suitable

and is supported by *Gāthāsaptasatī*.

Ex.450, first cited verse, after - 1. BHU विकल्पन्ते

Ex.451, prose before - 1. APB प्रसाद- for प्रशम-.

2. APB उक्तोत्कर्षाणाम् for युक्तोत्कर्षाणाम्.

3. APB -अदृष्ट- not there.

4. APB अलङ्कार- not there.

5. KM अहंकारस्य for अलङ्कारस्य.

6. KM गुणोपादानेषु

7. APB संमितत्व- not there.

Ex.451 comment - 1. APB बन्धविगूढत्वम्.

Ex.452 comment - 1. APB संविधानेषु सूत्रता.

Ex.454 introduction - 1. APB, BHU अथ सजातीयानां, KM अर्थासजातीयानां.

Obviously the *viṣṭi* varieties are intended here and so the emendation.

Comment - 1. APB, BHU विशेषगुणयोग. KM श्लाघ्यविशेषगुणयोग. But BHU gives the variant reading विशेषणगुणयोग, which has been taken, as that is nearer the definition of *udāttatavam* as *ślāghyaviśeṣaṇayoga* in Chapter I.

Ex.455 comment - 1. APB वाक्प्रतिपत्तिः.

Ex.458 - 1. KM -झम्पाघनं.

Comment - 1. KM -झम्पाघनं.

Ex.460 - 1. KM कन्दद्रुहि.

Comment - 1. APB मिथः शब्दे संकीर्यन्ते.

Ex.461 comment - 1. APB गतं not there.

Ex.462 - 1. APB लाजसुरभिः.

Ex.463 comment - 1. APB प्रकरणादिगम्यविशेषमिव.

Ex.464 - 1. APB लिम्पन्ति.

Ex.465 comment - 1. APB नित्यविवक्षायां.

Verses cited - 1. APB, BHU -अत्युत्कट for -अत्युद्भट.

2. KM यमकं for अयमकं.

Prose following - 1. APB अर्थप्रदानोदारगुणस्य.

2. APB, BHU शब्द- not there. But as the reference is to a *śabdaguṇa*, the KM reading has been kept.

3. APB, BHU, KM -विशेषगुण-. The emendation -विशेषण- has been suggested, as the reference is to elegant epithets.

4. KM उल्लेखवत्त्वेन. The reading taken presents the purport with greater emphasis.

Ex.467 - 1. APB, BHU हर for भार. But the same verse cited in Chapter I of this work and in *Kāvyamīmāṃsā* has the reading taken.

2. APB प्राकार, KM -झात्कार for टाङ्कार. The reading taken is nearer the reading in the same verse cited in Chapter I.

Ex.468 - 1. KM पृथुतर-.

2. KM मायाविनीः.

3. APB, BHU लोलपटाः for तूलपटाः. But the reading taken is more suitable and is supported by *Kāvyamīmāṃsā*.

Ex.469 - 1. APB अभ्युद्गता.

2. KM क्रोडीकृता कवलिता.

Comment - 1. APB, BHU, KM उक्तिपरिपाटिः for उक्तिपरिपाकः. But KM mentions this as a variant reading and this is the definition of *praudhi* in Chapter I.

Ex.470 - 1. APB तात for ताक्षर्यं.

2. APB मर्माणीव.

Comment - 1. APB अनुरागोक्ति-

Ex.472 - 1. APB, KM -भ्रान्त- for प्रान्त.

2. APB, BHU केशोच्चयोत्कर्षण- for केशोच्चयाकर्षण. The readings taken convey the sense better.

Ex.473 comment - 1. APB, KM कला for कना.
2. KM सहकारछद्मानं विषपादपं.

Verses cited - 1. KM शब्दभेदे.

Ex.474 - 1. APB जीवति रूपं न रूपमभ्युदये.
2. APB प्रेममाशयाशे, KM प्रेमपाशपाशे.

Ex.476 comment - 1. APB पटनीलादिभिः, BHU पटवर्णनीलादिभिः for पट इव नीलादिभिः.
2. APB, KM सीतादीनां. The readings taken serve the purport better.

Verses cited - 1. BHU परः प्रह्लादनो, probably following *Dhvanyāloka*. But even in the compound the same sense can be conveyed.
2. BHU समर्पकत्वं for समर्थकत्वं, following *Dhvanyāloka*. But the latter is not inappropriate, and has been retained, as all the sources seem to have incorporated it.

Prose following - 1. APB भावयतो.
2. APB तीव्रता for अतीव्रता.
3. APB अभीष्टतन्मयता.
4. KM वाक्येऽपृथक्-.

Ex.481 comment - 1. APB स्वप्रतिभाद्युत्पत्तिसौशब्दम्.

Ex.482 comment - 1. APB मति not there.

K.173-175 - 1. BHU presents these as mere verses with the phrase यदुक्तम्-. Although they are borrowings, *Bhoja* does not seem to have introduced them thus, on the evidence of the other editions. And BHU has not enclosed the phrase यदुक्तम्- in brackets.
2. APB विवर्त्यन्ते.
3. KM रसाभाव-.

Ex.484 comment - 1. APB -रतिप्रभव-.

Ex.485 comment - 1. APB, BHU स्तावपि-. The reading taken makes better sense.

Ex. 486 - 1. BHU कृच्छ्रात्.

2. KM निस्यन्दताम्.

3. KM जललव.

Comment - 1. KM -दर्शनोत्थरति-.

Ex.489 & *chāyā* - 1. KM थोअत्थोअ-.

2. KM अ दूर-.

3. KM स्तोकस्तोक-.

4. KM च दूर-.

Comment - 1. KM रसायत्तविभ्रम-.

Ex.490 comment - 1. APB भावाख्यान-.

Ex.491 - 1. APB हस्तेन असत एव लम्ब्य.

Comment - 1. KM यथावदस्तितोद्भूत-.

Ex.494 - 1. APB लोचनवर्त्मना.

2. APB, KM चक्रवत्. But the same verse cited earlier in this chapter has the reading taken in all three editions.

Comment - 1. BHU, KM प्रहर्षस्थायिभावे for प्रहर्षस्यापि भावे

2. BHU उद्दीप्यमानेषु for उद्दीप्यमाने

3. BHU, APB संकीर्यते for प्रकाशते. The readings taken are more plausible, as the point being made is the greater prominence of the *upamā-sahokti* than the establishment of the *rati sthāyin* and the subsiding of shyness and anger.

Ex.497 - 1. APB हस्तावलम्बः.

2. APB, BHU हरतु for दहतु. The latter is more appropriate and is the reading found in *Dhvanyāloka*.

Ex.498 - 1. APB विलुप्य-.

2. APB भुक्ते.

Prose after ex.502. 1. BHU ‘,’ after गौणी.

2. BHU ‘I’ after धर्मरूपत्वात्.

K.177-179 - 1. BHU presents these as mere verses within apostrophes,

introducing them with [यथाहुः]. But at several places *Bhoja* has presented verses from other authors as *kārikās*, and as the other two editions present them thus, we have followed them.

Prose following K.179 - 1. APB, KM सुग्रीवेण. The reading taken yields the sense intended without making the sentence incorrect.

Verses before ex.503 - 1. BHU introduces these with [यदुक्तम्].
2. KM - क्षुत-.

Ex.507 - 1. APB अत्याहितम्, KM यूथायितम्.

Ex.508 - 1. APB कीर्त्तिः.
2. APB उत्साद्य.

Ex.510 introduction - 1. APB स्वधर्मवित्प्रचलितानां, BHU स्वधर्मविप्रचलितानां.

Ex.511 introduction - 1. APB, KM माहेन्द्रजाल-. The reading taken seems to be more apt, as the usual word for delusion is माया or इन्द्रजाल. Now the two words can be taken separately.

Ex.520 - 1. APB, BHU, KM कमनीयतां गुणेन for कमनीयतागुणेन. The latter fits in better, and is supported by *Kirātārjunīyam*, and by the commentary cited from Jeevananda Vidyasagara Bhattacharya in the CO edn..

Ex.521 - 1. APB, KM दर्पाद्ध्ययमानस्य. The reading taken makes better sense.

Prose after ex.523 - 1. BHU मन्त्रदूतप्रयोगादि-, APB मन्त्रदूतप्रयोगाति- for मन्त्रदूतप्रयोगाजि-. The reading taken is supported by the relevant *kārikā* (134), as well as by *Daṇḍin* and *Bhāmaha*.

2. KM -विनय- for -अविनय-.

Last verse - 1. APB, KM -स्तबकिता. The reading taken seems to be more suitable.

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Chapter Five - Notes

Bhoja has described good poetry as ‘infused with *rasa*’ *«rasānvitam»* in Chapter I. (SKA,I,2.) Now he elaborates this notion exhaustively. This exposition of *Rasa* and all the elements that contribute to the delightful depiction of emotion in poetry, follows a slightly different pattern from the method he has pursued in expounding the concepts of *guṇa-doṣa* and *alaṅkāra* in the earlier chapters. He partly defines all the twentyfour topics that are relevant to what he calls *rasokti* even as he enumerates them, and then proceeds to demonstrate and illustrate them in 523 examples, interspersed with a few supplementary definitions.

Kārikā 1. *Bhoja* identifies *rasa* with *abhimāna* and *ahaṅkāra*, and names *śṛṅgāra* as the chief *rasa* in poetry. The derivation of these terms by the commentator, *Bhaṭṭanṛsimha*, provides insight into the manner in which poetry delights. ‘*Abhimāna*’ distinguishes the peculiar nature of delight in poetry - all emotions (happiness as well as sorrow) are transformed into ‘enjoyable experience’ *«duḥkhamāpi sukhātvena abhimanyate»*. ‘*Ahaṅkāra*’ refers to the ‘identification’ accomplished by poetry. The *tanmayibhāva* or the feeling of oneness with the character in the poem, is the base on which delight rests. ‘*Śṛṅgāra*’ raises the reader / connoisseur to the peaks of ecstasy *«yena śṛṅgam ucchrāyo rīyate»*. (*Bhoja’s Śṛṅgāra Prakāśa*, *Raghavan*, p. 412.)

From his elaboration of the different types of *rati* and its non-conjugal variety, *prīti*, one can gather what *Bhoja* means by *abhimāna*. By *ābhimānikī rati* and *prīti*, he means the love that has become firmer and more delightful with a sense of belonging or ‘ownness’. (See ex.84,96.) By *ahaṅkāra* he seems to mean a developed sense of self, especially evident in a situation calling forth heroic action. (See prose after ex.450, introducing the topic, ‘Commingling of Various Embellishments’.) Dr. Raghavan explains the ideas of *ahaṅkāra*, *abhimāna* and *śṛṅgāra*, as they are developed in *Śṛṅgāraprakāśa*. (*Bhoja’s Śṛṅgāra Prakāśa*, pp.399-401.)

Kārikā 2. *Jivānanda Vidyāsāgara* explains that in the connoisseur, by merit the soul is refined in successive births, and *rasa* is born, and it is this aesthetic sensitivity which gives rise to good qualities. He affirms the civilizing effect of art on the human mind. (*Saraswatikanṭhābharanam....*, Hindi Introduction, translation... by Dr. Kameshwar Nath Mishra, Vol.II, p. 336.)

Kārikā 3. This is apparently an ancient verse. It is quoted in *Dhvanyāloka* also. (DA, p.250.) Dr. Raghavan interprets this verse thus - 'By virtue of this sense of *ahaṅkāra-śṛṅgāra-rasa* in the poet, the whole world is rendered beautiful by him. Its absence makes everything stale.' (*Bhoja's Śṛṅgāra Prakāśa*, p.399.)

Kārikās 4-6. Here *rasa* is taken in the sense of delightful, refined expression. *Kārikās 5 and 6* are verses from *Daṇḍin*, and have already been quoted in Chapter I under the *doṣas* to be avoided and the *guṇas* to be achieved in poetry. (KAD,I,63-64.) *Daṇḍin* finds the sweetness of poetry in its delightful subject matter and expression, which, more than on any other quality, rests on the avoidance of *grāmyatā* or vulgarity. He also recognises *rasavattā* or having emotion as the main import, in the verses he uses for illustrating *rasavat alaṅkāra*. (KAD,I,62; II,292.) This conception of *rasa* as delightfulness of expression and sense, as well as the relishable depiction of emotion in poetry, has been retained by *Bhoja*. In Chapter I, the *guṇas* of *kānti* and *bhāvikam*, and the *doṣa* of *grāmyam*, have been located in emotion and its acceptable / unacceptable expression.

Kārikā 7. Here all the features that contribute to the delectability of poetry, which make the portrayal of emotion pleasing, have been named.

Kārikā 8. *Daṇḍin* remarks that poetic expression consists of *svabhāvokti* and *vakrokti*, and by these terms he seems to be referring to simple expression and adorned expression. (KAD, 2, 363.) Now *Bhoja* adds *rasokti*. Here he is referring to the delineation of emotion in poetry, by that term.

Kārikā 9-12. Under *rasokti* *Bhoja* incorporates all the features in the depiction of emotion in a poetic work, i.e., the various situations, the characters involved, the development of the story, the kind of events to be included etc.. The entire chapter is an elaboration of all the details of this *rasokti*.

As Biswanath Bhattacharya points out, *Bhoja* brings several categories under the 24 'modes of effecting' *rasokti* and many of these find such a detailed treatment in a work on *alaṅkāra* for the first [and may we add, last] time. (SKA, BHU edn., Introduction, p.10)

The ideas of *virodha* (conflicting emotions), *paripōṣa* (*vibhāva* etc. fostering the emotion), *prakarṣa* (heightening), *prasāma* (fading out of the emotion) and *ābhāsa* (semblance) as well as *āṅgāṅgi-bhāva* (subordinate-dominant relation of *rasas*) seem to have been current, as we see in *Dhvanyāloka*, *Daśarūpakam* and *Śṛṅgāratilaka*. (DA,II,3;III,21-22; DR,III,31,33;III,74;IV,45;II,20-21;

ST,III,34-35.) *Udbhaṭa* mentions *ābhāsa* and *praśama*, and *Rudraṭa* and *Rudrabhaṭṭa*, in fact, describe *ābhāsa*. (KASS,IV,k.7; KAR,XIV,36; ST,II,31-32.)

However, *Bhoja* has done a more detailed analysis of the various aspects and stages in the development of emotion in poetry. Many of the terms he uses for describing the portrayal of emotion in poetry have overlapping connotations. *Hrāsa*, *śeṣa* and *śama* seem to cover the same ground. *Anubhāva*, *anubandha* and *ceṣṭā* overlap, as do *rasapuṣṭi*, *premapuṣṭi* and *pariṣoṣa*.

Kārikā 13. *Bhoja* takes *bhāva* to be the awakening of a particular feeling (in a character) by the relevant situation, and under *bhāva*, he considers all the well known emotions and passing states of joy, tears etc., which can be awakened in a character.

In defining *bhāva*, *Bharata* goes into the sense of the word *bhāva*. He explains that it brings into being, the import of poetry couched in speech, action and states of being, and that it accomplishes the pervasion of the mind by this feeling, similar to the pervasion by a flavour or taste, in common experience.

He then quotes three verses which more practically define *bhāva* as the import, namely the emotion the poet intends to convey, which is presented by speech, gesture and facial expression, in the form of a situation causing it and the action which ensues. (NS, VII, prose and 1-3.) *Dhanañjaya* also defines *bhāva* as accomplishing the pervasion *«tadbhāvabhāvanam»* by happiness, sorrow etc.. (DR, IV,4.)

In his definition of *bhāva*, *Bhoja* seems to have been inspired by the *bhāva* *Dhanañjaya* describes in Chapter II of *Daśarūpakam*, which deals with various characters and their typical features. This *bhāva* is clubbed with *hāva* and *helā* under the twenty *alāṅkāras* (charming mannerisms) of the young woman (which find natural manifestation in a state of love). There *bhāva* is defined as the first change in the hitherto unaffected mind *«sattvam»*. And *Dhanika* illustrates this *bhāva* with a few examples, of which, one is used by *Bhoja* to illustrate the *bhāva* assuming the form of *rati*. (SKA,V, ex.1;DR,II,33 and commentary.)

Kārikās 14-18 enumerate the *sthāyi-*, *sāttvika-* and *vyabhicāri-bhāvas*.

Kārikā 19. *Bhoja* conceives of *sthāyibhāvas* as latent, but lasting, feeling currents in the mind, which can be developed to a relishable state *«rasatvam»*.

Bharata does not formally define *sthāyi-bhāva*, but speaks of its appeal to the heart and its potency to pervade the mind, by comparing it to the fire which completely consumes dry wood. He distinguishes the *sthāyibhāvas* from the other feelings, by raising and answering the question, 'Why should the *sthāyins* alone reach the state of delightfulness?' He uses the analogy of the king and his attendants to bring out the centrality of the *sthāyibhāva* in the *rasa* scheme. (NS, VII,7-8.)

Dhanañjaya defines *rasa* as the *sthāyibhāva* which is led to a relishable state by *vibhāva*, *anubhāva*, *sāttvika*- and *vyabhicāri-bhāvas*. (DR, IV,1.) He points out that the *sthāyibhāva* persists unbroken by other feelings of a compatible or incompatible nature, and draws them into itself. Its prime place in drama is compared to the office of the verb in a sentence. (DR,IV,34,37.)

Kārikā 20. The definition of *sāttvika-bhāva* carries the conception of *sattvam* by *Bharata*, as the direct outlet of the mind *manahprabhavam*. He also speaks of *samāhitamanastvam* (mind which is yet to be affected, open to feeling? The actor's putting his mind wholly into the character he is enacting?) *Bharata's* concern is with the representation of feeling in *nāṭya* and the extent to which this should follow real life. Without taking into account the involuntary reactions of tears, trembling etc. seen in real life, *nāṭya* cannot portray emotion. (NS, VII, prose after 93;94-100.)

Bhoja seems to extend the idea of '*samāhitamanastvam*' to the *sattva* of the trio *sattva-rajas-tamas* here, which does not seem to be very relevant. But the purport seems to be the natural condition of the mind which, affected by feeling, finds expression directly in tears, horripilation, trembling etc., without recourse to articulation in words.

Dhanañjaya only speaks of the *sāttvikabhāvas* as arising from the *sattvam* itself. *Dhanika* explains this, following *Bharata*, '*etadevāsya sattvam yat duḥkhitena praharṣitena vāśruromāñcādayo nirvartyantē*'. (DR,IV,5ab and commentary.)

Kārikās 21-22. The definition of *vyabhicāri-bhāva* follows the etymological analysis adopted by *Bharata* and *Dhanañjaya*, and also incorporates their conception of the role which fleeting mental states or passing feelings play in presenting the main emotion in drama. *Dhanañjaya* compares their rising and ebbing in the main emotion, to waves in the water. (NS, VII, prose after 27; DR, IV,7.)

Kārikā 23. In the development of *rati*, almost all the other emotions and

feelings have been recognised to participate as passing states, by *Bharata* and others.

Here we see *Bhoja* departing from the traditional conception of *rasa* as resting on the eight enduring emotions. He regards the transient feelings of *garva*, *sneha*, *dhṛti* and *mati* as capable of sustained development in the *uddhata*, *preyān*, *sānta* and *udāṭṭa* *rasas*.

Daṇḍin speaks of the *rasavattā* of poetry after illustrating the eight *rasas* in his *rasavat alaṅkāra*. His *preyas*, *ūrjasvi* and *udāṭṭa alaṅkāras* also amount to depiction of feeling. And he does speak of *rati*, *krodha* and *utsāha* reaching the state of *rasa* in *śṛṅgāra*, *raudra* and *vīra-rasa*, although no exposition of the concept of *rasa* is attempted. (KAD,II, 275-294,300-301.)

The G.O.S. edition of *Nāṭyaśāstram* presents the discussion of *sānta rasa* within brackets, as not fully authenticated. Even in this we observe that *sānta* is conceived of as the absence of any feeling - anger or sorrow, as the original state of the mind in which changes occur in the shape of feelings, and to which the mind returns after they disappear. (NS,VI, portion before the last verse- 83.)

Dhanañjaya asserts that *śama* (tranquillity) is not developed as a major emotion in *nāṭya*. Its growth is inexpressible as it is of the nature of bliss etc.. And posing the question, 'Since *nirveda* etc. (the list of *vyabhicārins* begins with *nirveda*) is *asthāyī*, how can it be relished?', he adds that its development only leads to the destruction of *rasa*. (DR,IV,35,45,36.) This rules out the presentation of *sānta-rasa* in drama or poetry.

Udbhaṭa and *Rudrabhaṭṭa* include *sānta-rasa*, and *Rudraṭa* includes *sānta* and *preyān* in his list of *rasas*. *Rudraṭa* speaks of *sneha* as the main emotion of *preyān*. *Rudrabhaṭṭa* bases *sānta* on *śama* and *samyagjñāna* (true knowledge); *Rudraṭa* mentions only the latter. (KASS,IV,k.3-4; ST,I,9-10,III,31; KAR,XII, 3; XV,15-19.)

Kārikā 24. *Bhoja* introduces different stages in the development of *rasa*. *Janma* is the inception of the *rasa*, in the arousal of an involuntary state, a transient feeling, a definite reaction etc..

Kārikā 25. By *anubandha* *Bhoja* means all that follows the birth of *rasa*, namely the awakening of transient emotions, and the reactions, voluntary and involuntary, which the characters come forth with.

Kārikā 26-29, 31-32. The famous *rasa* definition from *Bharata* cannot be left out, but *Bhoja* makes *niṣpatti* a stage in the development of *rasa*, by using the phrase '*niṣpattimātram*'. For him *niṣpatti* seems to be the manifestation of the emotion in a scene in which the main characters involved in it confront each other.

Bhoja then speaks of the growth of the emotion *puṣṭi* / *prakarṣa*, its accommodating other emotions *saṅkara*, its temporary decline *hrāsa* due to the rise of another emotion, the lingering of a fading emotion in the present one *śeṣa*, the total vanishing of the emotion *prasāma*.

The *praṇaya-kopa* or love tiffs should come under *hrāsa*, as the focus shifts from harmony to discord. The lingering of pique even after reconciliation should come under *śeṣa*. While *hrāsa* and *śeṣa* aptly describe situations of *māna* in *śṛṅgāra*, *prasāma* indicates the state after the emotion has been completely driven away. The feeling of hostility subsiding in *Lava* at the sight of *Rāma*, is a good example. (Ex.476.)

Saṅkara or the entry of a variety of feelings into the main emotion is illustrated well by the verse from *Mālatīmādhavam*. (Ex.9.) The fear, surprise and anger, followed by the joy and relief, while saving *Mālatī* from the sword of *Aghoraghanta*, merge into the love that dwells in *Mādhava*'s heart. *Bhoja* has analysed the depiction of emotion in poetry with much insight, but it is the *sandhi* and *śabalatā* of *vyabhicāri-bhāvas*, explained by *Abhinava*, that seem to have stayed on in poetic theory. (DAL,p.185-186.)

Kārikā 30. While *puṣṭi*, *hrāsa* etc. would constitute stages in the development of an emotion in a work, the depiction of emotion in a lower character or in the hero's adversary, or in plants, animals and nature, would amount to just the semblance of *rasa*. Here *Bhoja* does not censure *ābhāsa* as a defect, as later rhetoricians seem to have done, but only seems to imply that the depiction of emotion in these *āśrayas* cannot be as delightful as the portrayal of emotion in superior characters. He illustrates the idea of *ābhāsa* profusely, mainly in the context of *śṛṅgāra*.

To begin with, he illustrates *rasa-ābhāsa* taking the form of *rati* in a low character, in the hero's adversary (*Rāvaṇa*) and in lower creatures and in 'personified (insentient) objects' (ex.11-14), as noted by K. Krishnamoorthy. (Essays in Sanskrit Criticism, X, The Concept of *Rasābhāsa* in Sanskrit Literary Theory, pp.114-136.) Later, in his exposition of *vipralambha* and *sambhoga*, and *nāyaka-nāyikās*, and the various *rasālaṅkāra-saṅkaras*, he logically extends

the concept of *ābhāsa* to the components of *rasa*.

In the case of *nāyaka-nāyikā*, he brings in *ābhāsa* in the definition and classification done in the *Kārikās* themselves. (*Kārikās* 101-102.) He conceives of the semblance of hero, of heroine and of 'both', and of a lower creature taking on the role of a hero. His purport becomes clear when we come to the illustrations of *nāyaka*-, *nāyikā*- and *ubhaya-ābhāsa*s and *tiryagābhāsa*. In the first, the waist of a damsel takes on the role of the hero by pining for her glances, which are obstructed by her high bosom. In the second, *Rāma* 'adopts' his kingdom as his consort after the departure of *Sītā*. In the third, the night and the moon are depicted as the brave woman and the faithless lover. In the last the *cakravāka* plays the part of a faithless lover by sending his mate away so that he may embrace the red faced lotus-bank who is reclining on the water bed. (Ex.351-354.)

While illustrating *āśraya* (the seat of emotion) and *viśaya* (the object of emotion), *Bhoja* shows lower creatures also as the seat and object of emotion, although he does not use the term *ābhāsa* here. (Ex.114-119.) In these examples the *cakravāka*, the camel and the elephant are presented realistically and evoke sympathy. This is in striking contrast to the artificial presentation of *nāyaka-ābhāsa*.

The depiction of *vipralambha ābhāsa* in lower humans evokes amusement; but in the elephant and *cakravāka* it is touching. (Ex.182-185.) Tastefully, *sambhoga* in low men and women is avoided. The examples depicting it in lower creatures - *kinnaras*, bees and birds, deer, elephants, even a tree and the creeper entwined around it, are merely charming, taken out of context. But these verses together build up the scene for the meeting of *Śiva* and *Umā* in *Kumārasambhavam*, and effectively set the stage for *śṛṅgāra*. (Ex.194-197.)

When *Bhoja* comes to the obvious combination *saṅkara* of all the embellishing features - *rasa*, *guṇa* and *alaṅkāra*, *rasa-ābhāsa* is included among the various features of *rasa* which figure in these *saṅkaras*. (Ex.472,493,495-500.) In one example expressing emotion in a straightforward manner, the *ābhāsa* of *krodha* as well as *rati* is pointed out. In the last five, *ābhāsa* seems to mean literal non-existence (of the emotion) as well as absence of superior characters. In these examples, it is by the operation of *śleṣa* and other *alaṅkāras* which have the power of ambiguity, that the *ābhāsa* is accomplished.

From *Bhoja*'s examples, the conception of *rasa-ābhāsa* as the depiction of emotion which either alienates the reader or cannot be taken very seriously,

emerges. The emotion displayed by the adversary cannot be identified with. In the examples *Bhoja* presents of low characters, the vulgarity of the response is not conducive to great *rasa*. Those involving lower creatures do touch the heart, but do not afford emotion of great complexity. In the personification of nature, in the fanciful conception of *nāyakābhāsa*, and in the suggestion of another *rasa* by means of *śleṣa* etc., we are no longer in the realm of emotion.

Dhanañjaya conceives of *śṛṅgāra-ābhāsa* as the carrying away of a divine woman against her will in the *ihāmṛga* type of drama. The commentator explains the term '*ihāmṛga*' as the *nāyaka*'s desiring a woman as elusive as the deer. (DR,III,74 and comment.)

Rasa-ābhāsa and *bhāva-ābhāsa* are mentioned by *Udbhaṭa*. His commentator explains that *rasas* and *bhāvas* which are not consistent with the conventions guided by scriptures, are their *ābhāsas*. (KASS,IV,k.7 and comment.)

The *ābhāsa* of *śṛṅgāra rasa* has been described as unreciprocated love, leading to laughter, by *Rudrabhaṭṭa*. (ST,II,32-33.) Defining it as unreciprocated love, *Rudraṭa* says that it should be avoided in superior characters. (KAR,XIV,36.) *Rudrabhaṭṭa* also calls the love simulated by a courtesan for the sake of money, *ābhāsa*. (ST, I,122.)

Although *Anandavardhana* does not define or describe *rasābhāsa*, he ranks it lower than the evocation of true *rasa*, as can be seen from the fact that he permits contrived *alaṅkāras* like *yamakam* in presenting *rasābhāsa*. (DA,p.60.)

Abhinava seems to have been the first aesthetician to identify *anaucitya* or impropriety as the reason for *rasa-ābhāsa*. Commenting on *Dhvanyāloka*, he cites *Rāvaṇa*'s passion for *Sītā* as an instance of *rasābhāsa* and explains why it ultimately leads to laughter. He tries to draw the idea of *ābhāsa* from *Bharata*'s conception of *hāsyā* as resulting from an imitation of *śṛṅgāra*. He equates *ābhāsa* with *amukhyatā* and *anukṛtī*. (DAL, pp.79-80; pp.186-187.)

Kārikā 33. The term *viśeṣa* is used by *Bhoja* to indicate the variety in *rasa* and *bhāva*, which has been recognised right from the time of *Bharata*. The first *viśeṣa* is the distinction into eight *particular rasas*. After describing the eight *rasas*, *Bharata* speaks of three types each of *śṛṅgāra*, *hāsyā*, *raudra*, *karuṇa*, *vīra* and *bhayānaka*, and two types each of *bībhatsa* and *adbhuta*. (NS,VI,77-82.) *Dhanañjaya* indicates varieties in almost all the *rasas*, on the basis of the reasons causing the emotion etc.. (DR,I)

The grading of laughter - *smita*, *hasita* etc., seems to have been a popular *viśeṣa*.

Under *viśeṣa* *Bhoja* illustrates his twelve *rasas* and the numerous varieties of the *sthāyibhāvas*, especially of *rati* and its non-conjugal type, which he calls *prīti*, as well as varieties of some *vyabhicārins* and *sāttvika-bhāvas*. (Ex.66-113.) Here he includes the varieties of *hāsa* - *smita*, *hasita* etc. and the *vīra* types mentioned by earlier authorities. *Bharata* and *Rudraṭa* mention *dharma-vīra*. (NS, VI,79; KAR,XV,1.) *Dhanañjaya* hints at, and *Rudrabhaṭṭa* illustrates *dayā-vīra*. (DR,IV,73; ST,III,14-18.)

The various features of *rati*, its spontaneity, its cherishing the contact with an object which has touched the beloved, the sense of belonging, its transcending the level of consciousness, its sensuous aspects, are all considered under the various *viśeṣa* categories.

And *prīti* is dealt with under the same categories, with one difference. In the place of *sāmprayogikī rati* (involving union), comes *ābhyāsikī prīti* (born of habit), which is the passion for a sport or pastime. And the illustration shows a king's obsessive love of hunting. (Ex.95.) *Dhanañjaya* declares that he will not describe the *bhāvas* called *prīti*, *bhakti* etc. and the *rasas* of hunting, gambling etc., as all these would fall under *harṣa*, *utsāha* etc. (DR,IV,84.)

But *Bhoja* does not pair the eight *rasas*, as one emerging from the other, or as diametrically opposed, as *Bharata*, *Dhanañjaya*, and *Rudrabhaṭṭa* did. (NS,VI,39-41; DR,IV,43-44; ST,III,34-35.)

Kārikās 34. *Bhoja* conceives of the entire configuration of the *rāsa* situation, consisting of *vibhāva*, *anubhāva*, *sañcārins*, *āśraya* and *viṣaya*, by the term *pariṇāṣa*.

Kārikā 35. The term *āśraya* has been used by *Bharata* when he describes the *īhāmṛga* variety of drama as 'having divine men for *āśraya*'. (NS,XVIII,77-78.) *Dhanañjaya* declares that the death of one partner can only be *karuṇa*, as *śṛṅgāra* is not possible without the *āśraya*. *Bhaṭṭa Nṛsiṃha* explains that *śṛṅgāra* is 'nāyakanāyikāśraya'. (DR, 4,67 and comment). *Ānandavardhana* speaks of *āśraya* in the same sense in which *Bhoja* defines it. While speaking of emotions which would be opposed to each other, when presented in the same *āśraya*, he says that this opposition can be overcome by placing the emotions in different *āśrayas* and by other means. (DA,III,25-26.)

Bhoja makes a technical term out of *āśraya* to indicate the character depicted as undergoing the emotion in drama, and even a creature like a

bird parted from his mate, in poetry. This becomes clear when we examine the illustrations he provides for the same. (Ex.114-116.) The term *viṣaya* seems to be his own invention, to indicate the object of the emotion, whether it is a conscious person, a lower creature or an 'inanimate entity', e.g., the life in the forest for the elephant in captivity. (Ex.117-119.)

Instead of reducing the *ālambana-vibhāva* to the main character causing the emotion, the hero in the heroine and vice versa, which practice seems to have established itself, *Bhoja* conceives of it as the chief event or circumstance, usually including the *viṣaya* too, which evokes emotion in the *āśraya*. The hero and heroine or the hero and adversary would be the *āśrayas* of love or anger, as well as the *viṣaya* of each other's emotion. In his *Śṛṅgāraprakāśa*, however, he seems to have conceived of the *ālambana-vibhāva* as the main character, the *nāyaka*, around whom the emotion is developed in the story/play. (*Śṛṅgāraprakāśa*, Vol.III,p.597.)

Kārikā 36. *Bharata's* explanation of the term *vibhāva* and *Dhanañjaya's* definition seem to have inspired *Bhoja's* definition of *ālambana-vibhāva* as *jñānakāraṇam*. *Bharata* speaks of *vibhāva* being '*viññānārthaḥ*' as well as synonymous with '*kāraṇam*', '*nimittam*', '*hetu*' etc.. *Dhanañjaya* describes *vibhāva* as fostering the emotion because of '*jñāyamānatā*'. (NS, VII, prose after verse 3; DR, IV,2.)

The term *jñānakāraṇam* used by *Bhoja* to define *ālambana-vibhāva*, could be interpreted as the rousing of emotion in a character to a perceptible level. In the illustrations, we discover the main characters gaining acquaintance with each other, and the premonition of the forthcoming emotion. (Ex.120-122.) Actually seeing or hearing of the beloved constitutes the *jñānakāraṇam* there. The first acquaintance is indeed an important event in the development of love or hostility between two characters. While describing *ayoga* or incipient love, *Dhanañjaya* speaks of desire (*abhilāṣa*) being born through seeing the beloved personally, in a picture or in dream or through magic, or hearing of him from a friend or a bard. (DR, IV,53-54.)

Probably inspired by the 'mainstay' notion of the term '*ālambanam*', *Bhoja* extends the concept of *ālambana-vibhāva* to the *saṃskāra* or building up of the emotion, giving it a firm footing in the *āśraya* by establishing his/her credentials as it were. By highlighting the qualities of the *viṣaya*, the emotion is made keener. And the repeated encounter of the two (*abhyāsa*) further strengthens the emotion. All this is clear when we come to the illustrations.

(Ex.123-125.)

Kārikā 37-38a. The formal division of *vibhāva* into *ālambana*- and *uddīpana*- is first seen in *Dhanañjaya* (DR,IV,2.) *Bharata* only enumerates as *vibhāvas*, the various circumstances which rouse the emotion, while describing each *rasa*. (NS, VI.)

Kārikās 38bcd-43. After mentioning *uddīpana-vibhāvas*, coming to *anubhāva*, *Bhoja* lists certain typical actions indulged in by the characters under the influence of emotion, and includes involuntary responses and transient feelings which arise in the situation, under these. When he illustrates the various aspects of *rasa*, he points out *anubhāva* in actions *ārambha* involving the body *śarīra*, the tongue *vāk*, the heart *manas*, and the intellect *buddhi*. *Bharata* advises the dramatist to follow the course of the world in presenting *vibhāva* and *anubhāva*. (NS, VII,6.)

While *Bharata* lists the suitable involuntary responses and transient feelings as well as varieties of typical feminine behaviour, such as *līlā*, under *anubhāvas* in his description of *śṅgāra* etc., *Bhoja* explicitly asserts their inclusion in *anubhāva*. And in justifying that, he comes forth with some definition of *anubhāva*. 'Līlā etc. also come under *anubhāvas*, as they occur and are experienced after (the *vibhāva*), like (the *vyabhicārins*) recollection etc.'

Bharata's explanation of *anubhāva* also indicates its 'subsequent' (to *vibhāva*) occurrence in gesture involving speech and limbs. (NS, VII,4-5.) *Dhanañjaya* defines *anubhāva* as a change (in the character) which indicates feeling. The conception of *sāttvika-bhāvas* as *bhāvas* as well as *anubhāvas*, he expresses in their definition itself, and *Dhanika* explains this clearly. They are not only states of being but are also emotional responses. (DR, IV,3-4 and commentary.)

The various naturally self-expressive actions such as *līlā*, which the heroine must display, are listed under the *alaṅkāras* of young women arising from *sattvam*, by *Bharata* and *Dhanañjaya*. They are discussed under *abhinaya* or enactment of emotion by *Bharata* (NS, XXII,4...) and under the description of heroines by *Dhanañjaya* (DR,II,30...). Both have spoken of twenty *alaṅkāras*, putting them in three groups - *śarīraja*, *āyatnaja* and *svabhāvaja*. *Bhoja* adds *keli* and *kriḍitam* to the ten in the *svabhāvaja* group. *Kriḍitam* or the playing enjoyed by children is out of place here, but is probably included to provide the background for *keli*, which is again playing, but with the lover. He considers the *śarīraja-alaṅkāras*, *hāva*, (*bhāva*) and *helā* as common to men and women,

but his conception of these is different from *Bharata's* and *Dhanañjaya's*, as is evident when he illustrates them. (Ex.162-166.)

While illustrating all the *anubhāvas*, *Bhoja* includes other characteristic behaviour patterns of lovers, such as *vyāja*, *cātu* and *viśrambha-bhāṣaṇam*. (Ex.138-173.)

The *ceṣṭās* in which lovers reveal themselves would also come under *anubhāva*, but *Bhoja* makes *ceṣṭā* a separate category. He however refers to *lilā* etc. as *ceṣṭās* after illustrating them, as *Dhanañjaya* does. (*Kārikās* 168-169; DR,IV,71.)

Kārikā 44. All these aspects of *rasa* involve *abhinaya* in drama, as they have to be presented on stage. Both *Bharata* and *Dhanañjaya* describe particular *rasas* and *bhāvas*, constantly in terms of the *vibhāvas* which cause them and the *abhinayas* in which the *anubhāvas* are to be presented. (NS, VI-VII; DR, I)

Bhoja attempts to incorporate *abhinaya* into poetry that is read. In Chapter II he speaks of a *śabdālankāra* called *abhineyam*.

Thus *Bhoja* has further elaborated the *rasa* format provided by *Bharata's* definition. He has paid attention to the various aspects of the development of an emotion, instead of merely repeating and illustrating the standard analysis of a *rasa* situation into *ālambana-vibhāva*, *uddīpana-vibhāva*, *anubhāva*, *vyabhicāri-bhāva* and *sāttvika-bhāva* and the underlying *sthāyin*.

Kārikās 45-52. *Bharata* speaks of *sambhoga* and *vipralambha*, and *Dhanañjaya* makes a distinction between *ayoga* and *viprayoga* and *sambhoga*. *Rudrabhaṭṭa* and *Rudraṭa* speak of *sambhoga* and *vipralambha*, putting the latter under the four categories adopted by *Bhoja*. (NS,VI, prose after 45; DR,IV,50; ST,I,21-22;II,1; KAR,XII,5-6.)

Of the four types of *vipralambha*, the first, *pūrvānurāga*, corresponds to the *ayoga* of *Dhanañjaya*. Both terms refer to the state of young lovers who have yet to unite, and technically keeping it apart from *viprayoga* / *vipralambha*, seems to be correct. *Dhanañjaya* speaks of two *viprayogas*, one due to *māna* and the other due to *pravāsa*. While naming the various causes of *pravāsa*, such as *sāpa*, he adds that if death occurs, only sorrow is there, as *śṛṅgāra* becomes bereft of *āśraya*. But if the loved one is restored to life, no other *rasa* but *śṛṅgāra* is there. (DR,IV,67.) Thus either *karuṇa* or *śṛṅgāra* is present. The idea of *karuṇa-vipralambha* does not seem to be acceptable to him.

Bharata points out the distinction between *karuṇa rasa* and *vipralambha* in which suffering similar to that in *karuṇa* is portrayed. In the former there is no hope, whereas, in the latter there is hope of union. (NS, VI, prose between 45, 46.) The hope of union is not there when death occurs, but as the dead one is restored to life in several stories, the term *karuṇa-vipralambha* was probably invented.

The four kinds of *vipralambha*, *pūrvānurāga* etc., have been described by *Rudrabhaṭṭa*. He stoutly defends the existence of *karuṇa-vipralambha* and its inclusion in *śṛṅgāra*, distinct from *karuṇa rasa*. (ST, II, 99-101.) Apart from his fourfold classification becoming standardised by *Bhoja*, his remarks about *pūrvānurāga* seem to have influenced *Bhoja*'s conception too, as we see in the detailed *nirukti* which the latter launches into, after describing the four *vipralambhas* and the *ceṣṭās* and *pariṣṭis* which accompany them. After describing the *kāma-avasthās* marking *pūrvānurāga*, *Rudrabhaṭṭa* points out that love arising first in the heroine and then in the hero is naturally beautiful. It could be the other way about also, but if it arises in one and not in the other, it becomes *śṛṅgāra-ābhāsa*. (ST, II, 31-32.) *Bhoja* interprets *anurāga* as 'simultaneous' or 'successive' falling in love, when analysing the prefix 'anu'. (*Kārikā* 67, ex. 253-254.) *Rudraṭa* also describes the four *vipralambhas* but uses the term *prathamānurāga* for the first kind. (KAR, XIV.)

In his description of the four types of separation *Bhoja* conveys the experience of each. The *saṅkalpamaṇīyatā* of fresh love, the serpentine course of love which comes to notice especially in estrangement, the weary length of the separation in *pravāsa* which keeps the dear one away in distant lands, and the utter grief that overcomes the lover at the death of the beloved, are all recognised.

Bhoja does not consider the reasons bringing about the separation, such as marks of infidelity in *māna*, business, agitation or a curse in *pravāsa*, which *Bharata*, *Dhanañjaya* and *Rudrabhaṭṭa* have enumerated. (NS, XXII, 267-273; DR, IV, 57-60; 64-66; ST, II, 44-51.) Nor does he bring into his definition the various methods such as *sāma* adopted by the lover to conciliate the angry beloved. These have been described by *Bharata*, and *Dhanañjaya* includes them in the description of *māna-viprayoga*. *Rudrabhaṭṭa* describes and illustrates them systematically. (NS, XXII, 65-72; DR, 61-63; ST, II, 62-75.) *Bhoja* does not distinguish between the *bhāvī* (anticipated), *bhavan* (occurring) and *bhūtaḥ* (accomplished) partings in *pravāsa*, which *Rudraṭa* and *Dhanañjaya* enumerate,

although his illustrations depict these phases in the long separation of *pravāsa*. (DR,IV,65; KAR,XIV,33.)

Bhoja supports every idea expressed here with an illustration which comes later. Even the idea that without *vipralambha*, *sambhoga* cannot be built up, he illustrates with four examples, demonstrating the enhancement of the joy of union by the four types of separation. (Ex.190-193.)

Kārikā 53. *Bhoja* has already spoken of the emotion-induced actions of characters under *anubhāva*. And there he has included the winsome behaviour in the *līlā* etc. of the heroine, and the *helā* and other urges displayed by both the hero and heroine. He now adds other characteristic actions of the couple, such as sighing, staring vacantly, weeping etc. in separation, and embracing etc. in union. He meticulously illustrates the typical actions *ceṣṭā* in examples 198-221. The turning away *varjam* from pleasant things in the absence of the beloved, is itself illustrated in five examples (ex.206-209.)

Kārikā 54. Under *parīṣṭi* *Bhoja* considers the constant desire of the couple to be together and the confirmation of mutual attachment. In separation, trysting, sending messengers, writing to each other, cherishing nail marks etc., and in union, approaching each other timidly, pretending to sleep, swelling in happiness, and many more such testimonies of attachment are illustrated. (Ex.222-244.)

Kārikā 55-92. *Nirukti* or etymological analysis is an approach adopted by writers to delve deeper into the range and relevance of technical terms which are in currency, sometimes with the aim of justifying them.

Bhoja devotes more space to the *nirukti* of the terms indicating the four kinds of *vipralambha* and the subsequent *sambhogas*, than to any other topic in this chapter. Such is the fusion of *nirukti* and aesthetic analysis, that *Bhoja* does not invent separate terms for the states of *sambhoga* but relates each to the kind of *vipralambha* which precedes it with the link 'anantara' (*mānānantara-sambhoga* etc.) and takes the prefix *saṃ* in four different senses to distinguish the kind of happiness involved in each type. He has already pointed out that, without *vipralambha*, *sambhoga* cannot be developed, as it is only the cloth which is prepared for dyeing that takes the colour fast.

This fusion of aesthetic and linguistic analyses reaches its height in the final summing up, where the two modes of integration which are seen in compounds, namely, retaining the basic meaning and giving up the basic

meaning (of the members of the compound), are brought in, and aligned with the retention and giving up of the state preceding the union in the four kinds of *sambhoga*.

Kārikās 93-96. Strictly, *prakīrṇams* should come under *vibhāva*. But *Bhoja* keeps this topic separate. He gives a long list of the festive occasions which provide the setting for scenes of *śṛṅgāra*. Dr. Raghavan devotes an entire chapter to the description of these festivals, their historical background, the works from which *Bhoja* must have drawn information on them and subsequent works on Poetics which borrow from *Bhoja*. (*Bhoja's Śṛṅgāra Prakāśa*, XXIII.)

Kārikā 97-98. *Bhoja* speaks of varieties in *prema* in addition to the varieties of *rati* which he describes under the category *viśeṣa*. The term *prema* has been used for attachment by *Dhanañjaya* and *Rudrabhaṭṭa* without any attempt at definition. (e.g. DR,IV,71; ST,I,31.) S.N. Sastri explains *prema* as one stage in the growth of mutual love. (Laws and Practice of Sanskrit Drama, Book I, p. 251.)

The classification of *prema* by *Bhoja* seems to echo ideas in other *śāstras*. *Nitya-naimittika*, *sāmānya-viśeṣavān* etc. seem to be simply the application of terms from other fields to *prema*, and the examples do not support their relevance to the analysis of poetry. The *pracchanna* type which refers to a deliberately concealed romance seems to have been taken in a different sense by *Bhoja*. (Ex.323; NS,XXII,205-206; ST,II,42.) *Rudrabhaṭṭa* illustrates *pracchanna sambhoga* and *prakāśa vipralambha* in *Śṛṅgāratilaka*. (ST,I,25-26.)

Kārikā 99-100. Under *premapuṣṭi* *Bhoja* takes up the progress of mutual love from pleasure at the sight of each other to a state of death in pining for each other. Here he brings in some of the ten *kāma-avasthās* which *Bharata* deals with in the chapter on *Sāmānya-abhinaya*. The same have been enumerated by *Dhanañjaya* and described and illustrated by *Rudrabhaṭṭa* in the context of *ayoga* / *pūrvānurāga*. (NS,XXII, 169-172; DR,IV,51-56ab; ST,II,6-27.) *Bhoja* does use the term *kāmāvasthā* but does not restrict its different stages to *pūrvānurāga*. (See ex.174-175, 336, 340 and comments.) He points out that these states in the *vipralambhas* support the development of love in the *sambhogas* which follow. (Prose after ex.342.)

Kārikā 101-106. The term *nāyaka* has the general connotation of the chief men and women in drama and other forms of poetry here. On the basis of their relative prominence, *Bhoja* classifies them into *nāyaka*, *pratināyaka*, *upanāyaka* and *anunāyaka* types, and similarly *nāyikā*, *pratināyikā* etc. types. As

we have seen already, he brings in *ābhāsa* as another type here, with sub-types. Here *ābhāsa* seems to be mere poetic fancy, as seen from the illustrations. (Ex.351-354.)

Kārikā 107, 110ab. *Bharata* lists the qualities belonging to superior, middling and low natures possessed by men. While classifying women in the same manner, he lists certain feminine qualities and virtues for the first two classes, but assigns all the bad qualities of the *adhama* man to the third class of woman. (NS, XXIV, 1-12.)

Bhoja classes *uttama*, *madhyama* and *adhama nāyakas* and *nāyikās* on the basis of their possessing all the virtues / endowments of an ideal chief character, whether male or female, three quarters of the virtues or half the virtues (which he lists in *Kārikās* 122-123). He does this while providing the illustrations. (Ex.355-357; 371-373.) Here the terms *nāyaka* and *nāyikā* continue to denote chief characters, and not the hero and heroine exclusively.

Dhanañjaya makes a general statement that all the character types he has described can be of superior, middle or low standard because of the different levels of their qualities. (DR, II, 45cd- 46ab.) The commentators explain that here, not the numerical 'less' or 'more' of the *guṇas* listed, but their possession in a higher or lower degree, is the basis for this grading. *Bhaṭṭa Nṛsiṃha* in fact points out that the numerical 'less' applies to *anunāyaka* etc.. *Dhanañjaya* gives room for this interpretation, by describing the *pīṭhamarda* as the hero of the episode, a follower of the main hero, wanting in some of his qualities. (DR, II, 8.) This kind of counting is reflected in *Bhoja's* definition of the *upanāyaka* also.

Kārikā 108. The classification on the basis of *sāttvika*, *rājasa* or *tāmasa* nature, is an unnecessary extension of philosophical psychology into the dramatic conception of character, and the illustrations do not seem to demonstrate it well. (Ex.358-360.)

The distinction into polygamous and monogamous types, coupled with the examples, emphasises the natural appeal of the latter to the reader. (Ex.361-362.) *Dhanañjaya* and *Rudrabhaṭṭa* use the term *anukūla* for the hero who has but one beloved. (DR, II, 7; ST, I, 29.)

Kārikā 109. *Bhoja* does not describe the *dhīroddhata* and other types of *nāyaka* here, but introduces the verses illustrating them with brief descriptions. (Ex.363-366.) *Bharata* indicates the distinct qualities of these *nāyakas* indirectly, by naming the various classes of beings from which the different

nāyakas are to be drawn - *dhīroddhata* from gods, *dhīralalita* from kings, *dhīrodātta* from ministers and army chiefs, *dhīrasānta* from *brāhmaṇas* and merchants. (NS,XXIV,18-19.) *Dhanañjaya* describes their traits more fully. (DR, II,3-6ab.) He describes the *dhīroddhata* type as vain, envious, indulging in magic etc., and prescribes this kind of man for the role of *pratināyaka*. (DR, II,5,9.)

Both *Bharata* and *Dhanañjaya* conceive of the *dhīrasānta nāyaka* as one occupied in peaceful pursuits (like *Mādhava* in *Mālatimādhavam*). *Bhoja*'s illustration seems to identify this type of hero with the *sānta rasa*. (Ex.365.) This is natural; the earlier authorities did not consider quiescence to be suitable for dramatic expression, but later *sānta rasa* seems to have become accepted.

The *śaṭha* and other types based on the behaviour towards the wife are briefly but clearly defined by *Dhanañjaya*. (DR,II,6-7.) One of these is the *anukūla* hero who has only one beloved. *Bharata* speaks of several kinds of conduct in love, and the terms *śaṭha*, *dakṣiṇa*, *dhṛṣṭa*, *nirlajja* etc. occur in these descriptions, and they seem to have become stereotypes by *Dhanañjaya*'s time. (NS, 22,301-319.) *Rudrabhaṭṭa* describes and illustrates these types. (ST,I,28-38.)

Kārikās 110cd-111. The *mugdā* and other types of wife based on age and artfulness are more fully described by *Dhanañjaya*. (DR, II,15cd-19ab.) He speaks of *dhīrā*, *adhīrā* and *madhyā* (*dhīrādhīrā*) types of the *madhyā* and *pragalbā* heroines, based on the manner in which they display their anger towards the husband. And it is again these two who are either *jyeṣṭhā* or *kaniṣṭhā*. *Anyastri* can be a maiden in the care of her father or another's wife. The latter should never be brought into the main *rasa* (*aṅgīrasa*). (DR,II,20.) *Bhoja* does not give any such instruction.

Kārikā 112. *Bhoja*'s new classification of heroines into *uddhatā*, *udāttā*, *sāntā* and *lalitā* types seems to be an attempt to match the terms used for the four hero types. *Bharata* also speaks of *dhīrā*, *lalitā*, *udāttā* and *nibhṛtā* heroines of the celestial, royal, domestic and courtesan types, based on their temperament. (NS,XXIV,24-26.) It is in terms of the sustenance of anger and pride that these classes are conceived by *Bhoja*. And it is in the examples illustrating these varieties that some resemblance to *Dhanañjaya*'s *dhīrā* types is seen. (Ex.385-388.)

Sāmānyā, *punarbhū* and *svairiṇī* seem to have been named separately in order to distinguish them from a *sādhārāṇastri* or courtesan. The example for the first, like several other verses cited by *Bhoja*, demonstrates the amorous

relation of a woman with her husband's brother. *Svairiṇī* seems to have been handled in free verses, but it is difficult to conceive of such a heroine in drama.

Kārikā 113ab. *Bharata* counts the *gaṇikā* as one of the four *nāyikās*. (NS, XXIV, 23cd-24ab.) The *gaṇikā* has been described as accomplished, wily and ruthless by *Dhanañjaya*. He has also prescribed that in dramas other than the *prahasana*, she should be portrayed as really in love (with the hero). The commentator cites *Vasantasenā* of *Mṛcchakatikam* as an example. (DR, II, 21cd-23ab.) *Bhoja* does not provide any advice or aesthetic judgment like this, but only names the different types of professional common women.

Kārikās 113-120. *Bhoja* follows *Bharata* and *Dhanañjaya* in describing the eight familiar types, *khaṇḍitā* etc. (NS, XXII, 211-220; DR, II, 23cd-27.)

Kārikā 121. The other characters are also named, following the drama scheme. *Bhoja* illustrates the low characters *hina-pātrāṇi* with *śakāra* and *lalaka* types. (Ex. 403-404.) The *śakāra* is a low high-born, conceited because of wealth and the language allotted to him in drama is full of 'śa's, according to *Abhinava*. (AB on NS, XVII, 54.) He is a brother of the king's mistress, sometimes aiding and sometimes hindering him. (Laws of Sanskrit Drama by S.N. Shastri, p. 228.) The *śakāra* is illustrated from *Mṛcchakatikam*. He is a fool and villain, and substitutes 'śa's with 'śa's in speech. What type of person the *lalaka* is, is not clear. *Ājaḍa* refers to this character as *lalluka*, and explains that he uses 'la' for 'ra' in speech. And the illustration is not lucid.

The *pīṭhamarda* or mentor of the hero is conceived of as a person who is worthy of respect and can serve the hero with advice or extraordinary capability. *Bhoja* brings the minister and *pāṣaṇḍa* (ascetic of another faith ?) under this type. (Ex. 405-406.) The minister ranks high among the assistants of the hero, and in some plays, an ascetic, possessing extraordinary powers, assists the hero. *Bharata* names the minister as an assistant in external matters (of state). (NS, XXIV, 73....)

Bhoja describes the *vidūṣaka* as a humorous, playful companion inviting confidence. In the illustration his love of food is expressed in absurd similes. (*Kārikā* 170ab, ex. 407.) *Bharata* speaks of the four classes from which the *vidūṣaka* is to be chosen for the four types of hero. He is the ideal companion to the hero in separation. (NS, XXIV, 19cd-21ab.) *Dhanañjaya* briefly defines him as a *hāsyakṛt* (comedian). (Dr, II, 9ab.) The *vidūṣaka* is the promoter of the hero's love affair (*narmasaciva*) in most *Saṃskṛta* dramas.

Bhoja describes the *viṭa* as a respectable, wealthy, married man of virtue, and the illustration supports this definition. (*Kārikā* 170 cd, ex.408.) *Dhanañjaya* describes the *viṭa* as skilled in a single art. (DR, II, 9ab.) *Bharata* classes him as an *adhama* type along with *śakāra*. (NS, XXIV, 14.)

Bhoja makes an interesting distinction among characters taking part in episode *«patākā»* or incident *«prakarī»* in the story. The one who gains his end as well in furthering the hero's cause is the *patākā*. The one who is employed by the adversary is the *āpatākā*. And a character who acts without any end of his own [for the hero's goal] is *prakarī*. (*Kārikā* 171.) And all three are illustrated in two verses on *Rāma*'s story, in the roles played by *Hanūmān*, *Mārīca* and *Jaṭāyu*. (Ex.410-411.)

This distinction is probably an extension of the definition of *patākā* and *prakarī* in *Nāṭyaśāstram*. *Patākā* is defined as an enterprise for the sake of another (i.e., the hero) in which the character who is mainly involved also gains. *Prakarī* has only the hero's end in view and is of shorter duration. (NS, XIX, 24-25.) For instance, *Sugrīva* assists *Rāma* in the search for *Sītā* and also gains his kingdom in the process. *Makaranda* helps *Mādhava*, but also gains *Madayantikā* for himself in *Mālatīmādhavam*. *Jaṭāyu*'s brief effort to stop the abduction of *Sītā* seems to be a familiar example of *prakarī*. (S.N.Shastri, Laws of Sanskrit Drama, pp.72-77.)

The assistants of the heroine *Bhoja* reduces to three types - friend, older well-wisher and helper in a situation, illustrated by *Lavaṅgikā*, *Kāmandakī* and *Trijaṭā*, whom he actually names. (*Kārikā* 172 ab, ex.426-428.) *Dhanañjaya* speaks of messengers who assist the heroine - a servant, friend, craftswoman, nun, a neighbour etc.. (DR, II, 29.)

Kārikās 122-123. The twelve *guṇas* enumerated by *Bhoja* are common to *nāyakas* and *nāyikās*. Only the *guṇa* called *audāryam* is interpreted slightly differently in the hero and in the heroine, as we see in the illustrations. In a man it seems to mean magnanimity and in a woman, dignity or unfailing courtesy. (Ex.416, 428.) In this he seems to have followed *Dhanañjaya*, who defines *audāryam* in the *nāyikā* as 'always (maintaining) *praśraya*'. *Dhanika* mentions the verse which *Bhoja* uses to illustrate this, and in this verse the word '*praśraya*' occurs. (Ex.428; DR, II, 36 and comment.)

Bharata and *Dhanañjaya* enumerate the *guṇas* of characters at several places. *Bharata* names the *guṇas* belonging to a superior nature possessed by men and by women, and then the excellences of the chief queen and other

women of the royal household, and of the king, in the chapter dealing with characters portrayed in drama. (NS, XXIV, 2-3; 9-10; 34-52; 76-80ab.) In the chapter on *sāmānya-abhinaya* he lists the natural virtues of the hero and heroine - *śobhā*, *vilāsa* etc. (NS, XXII, 27-41.) *Dhanañjaya* lists all the merits which a hero must possess, and again speaks of the natural *guṇas* of the *nāyaka* and *nāyikā*, i.e., *śobhā*, *vilāsa* etc.. (DR, II, 1-2; 10-14; 35-37ab.) *Bhoja* has drawn from these sources, but leaves out some endowments like learning and lack of vanity. In his list the *guṇas mahābhāgyam* and *saubhāgyam* are new additions. The examples seem to illustrate great destiny and desirability as a spouse. (Ex. 423; 435)

Kārikās 124-125. The *pāka* or ripeness of poetic expression has been observed in Ch. I. Here the *pāka* imagery is extended to classify the love themes of poetry affording delight in different ways. *Rāga* is an advanced stage of love. In terms of *rāga* or colour, the varying qualities of the attachment are analogically expressed. (The Laws and Practice of Sanskrit drama by S.N. Sastri, p. 252-253.) The *vyājabhakti* could have been brought under *anubhāva* or *ceṣṭā*. The classification of love according to the *puruṣārthas* which bind the couple *udarbabhakti* could have been considered under *viśeṣa* or *premāṇaḥ*. This classification can be traced to *Bharata's* prescription of *śṛṅgāra* set in *dharma*, *artha* or *kāma* for the *samavakāra* type of drama. (NS, XVIII, 72-75.)

Kārikā 126. *Bhoja* has analysed poetry in terms of *guṇa*, *alaṅkāra* and *rasa*. He has acknowledged the fundamental nature of *guṇa*, and the charm added by *alaṅkāra*, in poetry infused with delight. And after describing his three categories of *alaṅkāras*, he has dealt with the notion of combining several of them in the same expression, loosely as well as integrally. And while describing the depiction of feeling in poetry he has touched upon the *saṅkara* or merging / fusing of one feeling into another. Now he applies the notion of *saṅkara* to the combined presence of all the features that have been named, *guṇa*, *alaṅkāra* and *rasa*, in poetry. These are not mutually exclusive properties belonging to poetry, but are different angles from which poetry must be judged. But *Bhoja* carries the application of a principle to absurd lengths. In his usual meticulous manner he works out all the combinations of *rasa-saṅkara*, *guṇa-saṅkara*, *alaṅkāra-saṅkara*, *rasa-guṇa-saṅkara*, and so on. He divides these combinations into more classes and illustrates every one of them. (Ex. 451-502.) And finally he brings all the choices and changes made by the poet in the handling of the story / plot, under *nānālaṅkāra-saṅkara*. (Prose before ex. 503.)

Kārikās 127-137. *Bhoja* has mentioned *rasokti* as the last item while

enumerating the twenty-four features of *rasokti* or expression of *rasa* in poetry. Now he elaborates it, reminding us in every verse that this or that feature delights, drenches poetry with *rasa*, etc.. The general features of poetic works of large scale which ultimately contribute to *rasa* are named. *Bhoja* follows the descriptions of *prabandha* in the earlier works of *Bhāmaha* and *Dandin*, sometimes borrowing phrases and lines and whole verses from them. The *ṛttis* or styles - *Bhāratī*, *Ārabhaṭī*, *Sāttvatī* and *Kaiśikī*, in which action is presented in drama, are illustrated in great detail, because they are suitable for the various *rasas*, *Kaiśikī* for *śṛṅgāra*, for instance. (Ex.503-522.)

So all the features of *prabandhas* listed by earlier rhetoricians in a matter of fact manner have been brought under the topic of *rasokti* by *Bhoja*. And rightly so, for the principle of *rasa* or the delightful presentation of human experience, must guide the choice of all the details of narration and portrayal. And the features of *nāṭya* which can be incorporated into *kāvya* have not been left out, for every detail of *prayoga* has been specified with the aim of *rasa* in mind.

Kārikā 138. Right at the outset, in this definition of *rati*, *Bhoja* distinguishes conjugal love from *prīti* or the liking for someone / something.

Bhoja defines *rati* generally as pleasure in things (more particularly people) which appeal to the heart. He does not directly go to the love binding a couple, which *Bharata* and *Dhanañjaya* have identified *śṛṅgāra* and *rati* with, or to the brightness of attire and appearance, pleasantness of the surroundings, sweetness of the responses etc., which they have emphasised in its portrayal. (NS,VI,prose and 46; VII,prose and 9; DR,IV,47-48.) All these aspects are considered under other terms - *prema*, *uddīpana-vibhāva*, *anubhāva* etc.

More important than this coming to the core of the emotion called *rati*, is the wide scope *Bhoja* gives to love - covering the tenderness for children, for animals, attachment to the home, to a pursuit etc., affection, untinged by carnal desire, for the wife, - brought out in the several angles from which he looks at *rati* and *prīti* while illustrating them.

Ex.1. *Bhoja* demonstrates *rati* as *bhāva*, as the mere presence of the emotion in the character, which has to be drawn out. Here a hint of the *rasa* to be developed is provided. *Rasa* has not even been born here. This verse is used by *Dhanika* to illustrate the *bhāva* or the first change in the *sattva* or the mind which has not been affected by the particular emotion before. (DR,II, comment after 33.)

Here, as in his comments on many of the illustrations in this chapter, *Bhoja* speaks of the transient feelings and emotions being '*anumita*' from the various reactions. Whether in this he is subscribing to the *anumāna* theory of gaining access to the *rasa*, or is casually using the word in the sense of 'to be gathered, guessed', we do not know. Since he does not offer any theory about the perception of emotion in poetry, we have not taken *Bhoja* to be an advocate of '*anumāna*' as against '*dhvani*', which *Mahimabhaṭṭa* is famed to be.

Ex.2-4. The *janma* or birth of *rasa* is shown in the rise of an involuntary response, a minor, transient feeling or an action of the characters. *Bhoja* illustrates *janma* in the form of each of these, singly, in the three verses from *Raghuvaṃśam*. But while ex.4 describes the first meeting of *Aja* and *Indumatī*, at the *svayaṃvara*, ex.2-3 describe their wedding. Presumably the characters are still at the threshold of love. *Bhoja* has not consistently developed his idea of the growth of an emotion in the poetic work, whether it is drama or epic. But the conception of *janma*, *anubandha*, *puṣṭi*, *hrāsa*, *śeṣa* etc. of the emotion can be of assistance in studying the development of the theme of emotion in the work.

Ex.5-6. *Bhoja* uses the term *anubandha* for the further development of the emotion binding the characters. In these examples, the love in the characters is not at its inception. In *Pārvatī* and *Mālatī* it has already grown. *Mādhava* is recollecting the birth of his love for *Mālatī*. Technically, *anubandha* seems to mean the *vyabhicārī*, *sāttvika* and other *anubhāvas* which are evoked by the *vibhāva*.

Ex.7. *Niṣpatti* is taken as the manifestation of the emotion in a scene, the mutually acknowledged love of the hero and heroine, for instance. This verse occurs at a point in the story at which *Pārvatī* has declared her love and is surprised by the sudden appearance of *Śiva* in the person who has been trying to dissuade her. *Śiva* also reveals his love for her.

Ex.8, comment. This verse illustrates the *puṣṭi* or fuller development of emotion. *Bhoja*'s explanation seems to be an exercise in *rasa* analysis in an example which strikes one as being merely a clever expression of benediction. He points out how the advanced stage of *premapuṣṭi*, i.e., the abandoning of shame, is indicated in the embrace of *Viṣṇu* and *Lakṣmī*, and how love of another form, *prīti*, is shown in *Brahmā*'s concern for *Lakṣmī*.

Ex.9. *Bhoja* shows the merging of other emotions such as fear, which are capable of independent development, in the main emotion of love here.

This he terms *saṅkara*. *Ānandavardhana* had earlier spoken of the incorporation of one major emotion in the course of development of another, as a limb *«aṅga»* of the latter, in the entire poetic work. (DA,III,21-22.) *Bhoja* does not prescribe that there should be one dominant *rasa* in the whole work and other *rasas* should serve as its limbs. He analyses and illustrates and rarely instructs.

Ex.10. *Hrāsa* is a setback in the progress of emotion. The example is a verse from *Amaruśatakam* and seems to be the self-conscious expression of regret on the part of a woman, that her anger has marred their love.

Ex.11-14. *Bhoja* illustrates various types of *rasa-ābhāsa* or the semblance of emotion. In the hero's adversary, love for the heroine is *ābhāsa*, in the sense that it does not appeal to the reader. In low characters emotion probably cannot be finely portrayed and so amounts to *ābhāsa*. The example only depicts a coarse kind of feeling. The visualisation of attachment in animals, birds etc. evokes feeling. Describing phenomena of nature in the image of sentient beings is charming but cannot come under *ābhāsa*.

Ex.15. In keeping with his view that *bhāva* is developed into *rasa*, and the consequent practice of using the words *rasa* and *bhāva* interchangeably, *Bhoja* identifies bashfulness and anger as the other *rasas* which vanish into the *rasa* of love. This he calls *rasa-prasāma*.

Ex.16. Even in love, the anger at a previous offence remains. The term *śeṣa*, coined by *Bhoja*, takes formal notice of this complexity of emotion in its portrayal in poetry.

After illustrating the ten stages of *rasa*, i.e., *bhāva*, *janma*, *anubandha*, *niṣpatti*, *puṣṭi*/ *prakarṣa*, *saṅkara*, *hrāsa*, *ābhāsa*, *prasāma*/ *śama* and *śeṣa*, in the course of his treatment of the *sthāyibhāva*, *rati*, *Bhoja* defines the other *sthāyi-bhāvas*, *sāttvika-bhāvas* and *vyabhicāri-bhāvas*, illustrating each with the *janma*, *anubandha*, *niṣpatti* or some other stage. He takes up the *sthāyi-bhāvas* in the order in which *Bharata* has described them, in the chapters on *rasa* and *bhāva*. (NS, VI,VII.)

While some examples successfully demonstrate the depiction of emotion, others are not well chosen. The examples from *prabandhas* - a great number from *Kumārasambhavam*, are naturally *rasa*-laden. So are the ones from dramas like *Abhijñānaśākuntalam*. Many of the free verses, including those from *Amaruśatakam*, in spite of being good poetry, are not appropriate

illustrations of *rasa*, conceived as the portrayal of emotion. In his comments *Bhoja* conscientiously points out the various aspects of *rasa* - *vibhāvas*, *anubhāvas*, *sañcārins*, *sāttvika-bhāvas* etc., even in examples which are not primarily intended to depict emotion, but bring in *rasa* in a eulogy or prayer or benediction.

Kārikā 139ab, ex.17. *Hāsa* is generally conceived of as the laughter provoked by clowning. (NS,VI,prose and 49-50; VII,prose and 10; DR,IV,76.) Here it is defined more subtly as the amusement caused by jocular teasing, embarrassment etc. The example however illustrates this idea literally, in a praise of *Kṛṣṇa*.

Kārikā 139cd, ex.18. *Bharata* has given a fuller description of *śoka*, with the circumstances which arouse it, the transient feelings which accompany it and the reactions in which it is expressed. (NS, VI, prose and 62-63; VII, prose after 10,14.) *Dhanañjaya* gives a brief description of *śoka* developing into *karuṇa-rasa*, in the same style. (DR,IV,52-53.) *Bhoja*'s illustration makes up for the brevity of his definition and his comment analyses the *vibhāva* and other aspects.

Kārikā 140ab, ex.19. *Bharata* names demons and other violent characters as the natural seat of anger. He also speaks of anger (presumably in the hero) directed at an enemy, elder, beloved, and servant and lastly mentions an assumed anger. (NS,VI, prose after 63,64-66; VII,prose and 15-20.) *Dhanañjaya* speaks of anger arising from temper and from the wrongs done by the foe. (DR,IV,75.)

Bhoja's illustration is not very apt. These are the words uttered by *Duṣyanta*, recalling *Śakuntalā*'s angry exit on being repudiated. This is not abiding anger, although anger with the beloved has been mentioned by *Bharata* under *krodha*. *Bhoja* adds that the anger here cannot be taken to its height, as this heroine is a superior character. [Besides, the verse expresses *Duṣyanta*'s regret, and thereby, serves to illustrate love in separation.] The verse illustrating *raudra rasa* (ex.69), depicting *Bhīma*'s smouldering anger, is more appropriate.

Kārikā 140cd,ex.20. According to *Bharata*, the *utsāha* from which *vīra-rasa* arises is fit for superior characters and is accompanied by endurance, firmness, sacrificing spirit and other such feelings. (NS,VI,prose and 67-68;VII, prose and 21.) *Dhanañjaya* includes in his brief description of the *vīra-rasa*, the martial spirit, munificence and self-sacrifice, without mentioning the *yuddhavīra* etc. (DR,IV,73.)

Bhoja's illustration depicts *Hanumān's* setting out to cross the ocean. *Bhoja* remarks that only the preliminaries of *Hanumān's* valiant expedition are presented and so the *rasa* is at the stage of *janma* here.

Kārikā 141 ab, ex.21. The description of fear is again brief. *Bharata* describes the *raudrādi* circumstances which give rise to it vividly. (NS,VI, prose and 69-72; VII,prose and 22- 25.) *Dhanañjaya* follows *Bharata*, but gives a very brief description of the emotion and the *rasa* resulting from it. (DR,IV,81.)

Bhoja illustrates the emotion meticulously, with all the reactions described by *Bharata*. *Bharata's* injunction that it should be depicted in women and in low characters is alluded to in his explanation. The *niṣpatti* or manifestation of fear is not achieved here, as the characters are a group of doughty travellers.

Kārikā 141 cd, Ex.22. Here we find a subtler conception of disgust than that found in *Bharata* and *Dhanañjaya*. They define *jugupsā* as the disgust caused by seeing or hearing of unpleasant things like worms, blood etc.. They distinguish between *udvega* (revulsion) and *kṣobha* (horror). (NS,VI,prose and 73-74;81; VII,prose and 26; DR,IV,74.) But when *Bhoja* illustrates *bībhatsa rasa*, the example satisfies the less refined conception of disgust. (Ex.72.)

In his comment on the present illustration, *Bhoja* points out that the self-disgust expressed by *Rāma* here is for the act of exiling *Sītā*, and not for the act of killing that he is about to perform, although that too causes disgust.

Kārikā 142ab,ex.23. In describing the basic feeling, *vismaya*, of the *adbhuta rasa*, *Bhoja* uses the term *cittavistāra*. The mind of the character is shown expanding in wonder, and this depiction of wonder is enjoyed by the reader/spectator. *Vistara* is one of the terms used by *Dhanañjaya* for describing the manner in which *rasa* is relished. The *rasika's* mind experiences *vikāsa*, *vistara*, *kṣobha* and *vikṣepa* in the various *rasas*. (DR,IV,43-44.)

Bharata describes at length the circumstances which cause wonder, and the exclamations and other reactions such as thrilling, staring and trembling. He attributes it to unworldly events and great happiness. (NS,VI, prose and 75-76,82; VII,prose and 27.) *Dhanañjaya* presents a brief statement of the same conception. (DR,IV,79-80.)

Bhoja's example begins with the naturalistic description of one brother complaining about the other to the mother and ends with a prayer that the *Kṛṣṇa* who caused such wonder in his mother protect all ! The words of

Balarāma and *Kṛṣṇa* are more charming than the wonder experienced by *Yaśodā*.

Kārikā 142-146ab, ex.24-31. The eight *sāttvika-bhāvas* are defined and illustrated. The literal interpretation of the definition rather than a *rasa* situation is seen in some of them. *Bhoja* points out that *sāttvika-bhāvas* always serve some other (emotion) and are therefore not developed further, on their own.

Ex.31. This verse describing *Rati*'s swooning when *Madana* is burnt to ashes, is given as an illustration of *moha*, considered under the *vyabhicāri-bhāvas*, by *Dhanika*. (DR,IV,26 and comment.) It is probably to refute this interpretation that *Bhoja* clarifies that the word '*moha*' in this verse does not refer to that *moha* (*mūḍhatā*) which will be described in due course (*Kārikā* 152ab,ex.44), but means the loss of consciousness.

Kārikā 146cd-162, ex.32-65. These define and illustrate the *vyabhicāri-bhāvas* and their role in the different stages in the development of an emotion in poetry.

Most of the *vyabhicārins* tally with *Bharata*'s list in name and conception, but some differ.

The *apasmāra*, *vyādhi* and *marañam* which *Bharata* describes are not named as *vyabhicārins* by *Bhoja*. *Bharata* is concerned with the enactment of all the states undergone by man, and so he speaks of these too. *Bhoja*'s conception of *glāni* includes *vyādhi* too. He brings *marañam* under the *sāttvikabhāva*, *pralaya*. On the other hand, the *gada* counted by *Bhoja* is not mentioned by *Bharata*, but it could be brought under the *dāha* state of his *vyādhi*.

The *utkaṇṭhā* of *Bhoja* seems to correspond to the *autsukya* of *Bharata*. *Bhoja* adds *irsyā* to the list as it differs slightly from *asūyā*. *Bharata*'s conception of *vitarka* and *matī* seems to be more serious than the apparent deliberation and appeal to *śāstra*, which they seem to stand for, for *Bhoja*. *Capalatā* is conceived of as undependable behaviour by *Bharata*, but as a restlessness which gives one away, by *Bhoja*. (NS,VII.)

Sneha or the spontaneous, unrestrainable melting of the heart, is not mentioned by *Bharata*. *Prīti*, conceived as the non-conjugal type of *rati* by *Bhoja*, seems to cover this feeling.

Prose after ex.32. *Bhoja* draws attention to the importance of memory in building up any emotion. This observation shows his insight into human experience.

Kārikās 149-150, ex. 37-40. Here the distinction between the roles as transient feeling and as an enduring attitude, of *mati*, *garva*, *dhṛti* and *sneha*, is clearly seen. For instance, the *garva* here is illustrated by boasting. But the *garva* which is developed into *uddhata rasa*, is quiet self-esteem, which includes clemency to enemies (ex.77). *Bhoja* himself points out there, that others illustrate *uddhata rasa* with this example (38) in which pride is at a peak.

Similarly, *mati*, serving as a *vyabhicārin*, is the appeal to the precepts of *śāstra* to support the decision made by the character (ex.37). As a permanent respect for *śāstra*, it is precept guiding the noble action of the hero. (ex.76).

Ex.44. *Bhoja* follows *Bharata* in demonstrating the role of transient feelings within the *vibhāva-anubhāva* format, in developing the *rasa*. In this instance, the hiding of pleasure due to bashfulness by *Pārvatī* adds the charm of restraint to the development of the love theme. In the given situation, *Pārvatī*'s reaction resembling that of a shy girl, her state of mind is easily seen. *Ānandavardhana* further subjects this expression to semantic analysis and points out the operation of *dhvani* in bringing to the reader's awareness the bashfulness portrayed in *Pārvatī*. (DA,p.82)

Ex.48 illustrating *asūyā* is not well chosen. Taken out of its context, this verse could mean envy, but not where it actually occurs. The words are uttered by *Lava* in *Uttararāmacaritam*, when he is challenged by *Candraketu* for stopping *Rāma*'s horse. Stung by the derisive remark that he probably does not know about *Rāma*'s greatness, *Lava* retorts that he knows *Rāma*'s story only too well, even the reprehensible acts.

Kārikā 164. At long last *Bhoja* lists the twelve *rasas* (*śṛṅgāra* to *uddhata*) in his scheme, under the head *rasa-viśeṣa*. Although he elaborately illustrates the different kinds of *prīti*, he does not name any *rasa* based on *prīti*. However, he uses the word *sneha* in his comments on several examples of *prīti*, and *sneha* is the basis of *preyān rasa*. (See note on *Kārikā* 33.)

Ex. 66-77 illustrate the twelve *rasas* of *Bhoja*. The eight *rasas* of tradition are illustrated with the examples which *Daṇḍin* uses for *rasavat alaṅkāra*. (KAD,II,280-291.)

No description in terms of the circumstances arousing the main emotion, the general nature of this emotion, the kind of character involved, the transient feelings accompanying the emotion and the responses evoked, voluntary and involuntary, as is found in *Bharata*, *Rudraṭa*, *Dhanañjaya* and *Rudrabhaṭṭa*, is attempted. The definitions, coupled with illustrations and comments thereon, of the various *bhāvas* that we have already seen, contain some conception of the *rasas* based on them, and more is learnt from the examples here and his comments.

For the first time, the *rasa* names such as *śṛṅgāra*, are used in these comments. Earlier, in illustrating *bhāvas* of various kinds - *rati*, *romāñca*, *asūyā* etc., *Bhoja* has indiscriminately used the terms *rasa* and *bhāva* for them.

Prose and verse after ex.74. *Bhoja* now admits that *sneha*, *rati* and *prīti* are basically one. The verse occurs in a scene in *Uttararāmacaritam* where love and tenderness spring forth without apparent reason. (Act V, 17.)

Ex.77 This verse illustrating *uddhata-rasa* is employed by *Danḍin* to illustrate *ūrjasvi alaṅkāra*. The thriving self-esteem which *Danḍin* identifies in this *alaṅkāra*, is taken to be developed into *uddhata rasa* by *Bhoja*. He remarks that the *ūrjasvi* or high self esteem in this verse makes some class it under *udātta rasa*. Who these writers are we do not know.

Kārikās 165-166, ex.78-101. These speak of the eight varieties of the *bhāva*, *rati*, and its *variant*, *prīti*, and illustrate them. The same eight varieties are found in both, only the *sāmprayogikī* variety of *rati* being matched by the *ābhyāsikī* variety of *prīti*. Understandably, the idea of union is replaced by the idea of habit in *prīti*.

In several examples of *prīti*, *Bhoja* points out *sneha*. *Rati*, *prīti* and *sneha* are shades of the same feeling of unreasoned tenderness and melting of the heart, as he has already explained. (Prose and verse after ex.74.) (See note on *Kārikā* 33.)

Ex.102-104. These illustrate the three types of *utsāha* involved in the three types of *vīra* - martial ardour, the spirit of munificence and compassionate self-sacrifice. *Bhoja* introduces *viśeṣa* in emotions other than *rati* with the remark that, even though all the aspects of *utsāha* are seen in the *vīra-rasa*, each can be developed independently, in the *yuddha-vīra*, *dāna-vīra* and *dayā-vīra*. The verse illustrating the last is a beautiful one from *Raghuvamśam*, in which *Dilīpa* pleads with the lion to spare the sage's cow and offers his own body to

satiate his hunger.

Rudrabhaṭṭa grades the different *vīras* as *uttama*, *madhyama* and *adhama*, keeping the compassionate *vīra* at the top, followed by the munificent one and last of all the warrior. (ST,II,16-18.)

Ex.105-107. These illustrate varieties of *krodha*, but the *krodha* seen here is the delicate anger, pain, and reprimanding by offended women, not the fierce anger of a man. *Bhoja* has indicated that although there are twentyfour types of anger, since they all come under the three heads of delicate, harsh and 'both', only three will be illustrated. There is no reference to these in earlier works.

Ex.108-110. These illustrate three degrees of *hāsa* or laughter, but only the last is faintly related to the *rasa* of *hāsyā*. *Bharata* and *Dhanañjaya* describe six types of laughter, two each suitable for superior, middling and inferior characters. (NS, VI, prose and 49-61; DR, IV, 77-78.) *Bhoja* remarks that all the other varieties can be brought under *vihasitam*.

Ex.111. Dream is considered as a variety of sleep.

Ex.112. This illustrates death as a variety of the *sāttvikabhāva*, *pralaya*/ *mūrcchā*. It is a poignant description of *Indumatī*'s death in *Raghuvamśam*.

Ex.113. Here *śama* or tranquility is conceived of as a variety of the *vyabhicārin*, *matī* or thoughtfulness, whereas in his comment on *sānta rasa*, *Bhoja* considers it to be a part of *dhṛti* or contentment. The example however portrays an enlightened state, which could emerge from true thinking as well as from the purging of desire.

Kārikā 167cd. Now *Bhoja* begins the analysis of the *paripōṣa* or the entire situation fostering the *rasa*, in which the *āśraya* is the character portrayed as experiencing the emotion, *viśaya* is the object towards whom / which the emotion is directed, and the situation is broken down into the *vibhāva* and *anubhāva*. (See note on *Kārikās* 34-43.)

Ex.114-116 illustrate three types of *āśraya*. *Bhoja* does not relegate the last to *rasābhāsa*, although the *āśraya* is a bird. (See note on *Kārikās* 30, 35.)

Ex.117-119 illustrate the three types of *viśaya*. In the last, the feeling is directed towards the forest, where the elephant spent happy days. (See note on *Kārikā* 35.)

Ex.120-125. In these, the *ālambana-vibhāva* or the situation causing the emotion, is analysed into *jñānam* (acquaintance of the main characters with each other or the inkling given of the forthcoming emotion) and the *saṃskāra* or fashioning of the emotion. In the first three, the *jñānam* takes place, through perception, hearsay and guessing. Here the terms *dṛṣṭam*, *śrutam* and *anumānam* have epistemological overtones. However they do not involve knowledge and its validity, but merely refer to the introduction of the emotion. (See note on *Kārikā* 36.)

The last three examples show how the emotion is built up *saṃskāra*, by establishing the relevant qualities of the characters involved - the steadiness of the *āśraya* and the desirability of the *viṣaya*, and their repeated encounter. In simpler words, the characters involved in an emotion get to know each other and renew their mutual relation. (See note on *Kārikās* 36-37ab.)

Ex.126-137. These illustrate the kindling or *uddīpanam* of the emotion by other circumstances such as the season, and all the examples deal with love. (See note on *Kārikā* 37cd.)

Ex.138-145. These illustrate the conscious *anubhāvas* or reactions following the arousal of emotion. There are only shades of difference between some of them. And the example for speaking (ex.144) contains loaded silence! (See note on *Kārikā* 38.)

Ex.146-149. These illustrate involuntary reactions and transient feelings, which are both termed *sañcārins* in *anubhāva*. (See note on *Kārikā* 39.)

Ex.150-161. These illustrate *anubhāva* taking the form of *līlā* etc., the typical feminine mannerisms, especially in love. *Vilāsa* is illustrated by the meaningful glances exchanged by *Mālatī*'s friends in *Mālatīmādhavam*! *Kuṭṭamitam* is interpreted slightly differently by *Dhanañjaya*. In this the heroine pretends to be angry when actually she is pleased with the hero's pulling her by the hair etc.. (DR,II,40.) *Kṛīḍitam* is illustrated by the description of *Pārvatī* playing in the sand with her friends, in her childhood. It has been included by *Bhoja*, probably to introduce *keli*, which is also playing, but with the lover. (See note on *Kārikās* 40-43.)

Ex.162-173, *Kārikās* 168-169. The examples illustrate *helā*, *hāva* etc. which form part of the behaviour of both women and men who are in love. *Dhanañjaya* conceives of *bhāva*, *hāva* and *helā* as three stages in the growth of passion, as manifested in the changing manners of the woman in love.

(DR,II,33-34.) *Bhoja* describes *helā*, *hāva* and *bhāva* as desire for dalliance, the same expressed in words and its actual occurrence. *Cakitam* seems to have been interpreted as a display of *bhaya-vibhrama* by the heroine in the presence of the hero, by later writers like *Viśvanātha*. (*Sāhityadarpaṇa*, III, 110.)

The *Kārikās* list the *ceṣṭās* which have been described, and promise to show more in the context of *vipralambha*. (See notes on *Kārikās* 38-43, 53.)

Prose after *Kārikā* 169. Here *Bhoja* explains the *vipralambha* of the various types, the accompanying feelings and the *anubhāvas* taking the form of feelings, speech, thoughts, physical actions etc.

Ex.174-181 illustrate the state of the man and the woman in *pūrvānurāga*, in *māna* with reason and without reason (mentioned in the definition), in early and later *pravāsa* (mentioned in the definition) and in *karuṇa-vipralambha*. Most of these examples are from well known literary works. (See *Kārikās* 45-50.)

Ex.182-185. These illustrate the *ābhāsa* of separation in lower characters and creatures. The first two examples have an air of vulgarity. The parting speech of the *cakravāka* and the mournful silence of the elephant are touchingly presented. (See note on *Kārikā* 30.)

Prose after ex.185. Now *Bhoja* explains *sambhoga*. He systematically describes union, drawing on *Bharata* and *Dhanañjaya*. *Bharata* describes the pleasant settings in which it should be enacted and the sweet gestures which should express it. The transient states of laziness, sternness and disgust should be avoided here. *Dhanañjaya* has alluringly described the features of love in union. He prescribes the *ceṣṭās* such as *līlā* here for the heroine, and *cātu* and other ways of pleasing for the hero. But on no account should *grāmyatā* or coarseness creep in. (NS, VI, prose after 45; DR, IV, 70-72.) *Bhoja* mentions 'the discarding of what should be discarded' here, probably meaning the transient feelings prohibited by *Bharata* and the *grāmyatā* forbidden by *Dhanañjaya*. His description is meticulous and exhaustive.

Ex.186-189 illustrate the union after the four kinds of separation. (See *Kārikā* 51.)

Ex.190-193 illustrate the point made in the definition that *vipralambha* adds to the charm of the ensuing *sambhoga*. While the examples for union after *pūrvānurāga*, *māna* and *karuṇa* are in the nature of general statements about them, without the context, the one for union after *pravāsa*, from *Meghadūtam*,

presents the union imagined by the *yakṣa* who is parted from his beloved, and this is all the more attractive. (See *Kārikā* 52.)

Ex.194-197 illustrate the *sambhoga-ābhāsa* involving lower forms of life. All these verses serve to create the atmosphere for *śṛṅgāra* in *Kālidāsa's Kumārasambhavam*, with the setting in of spring. (See note on *Kārikā* 30.)

Ex.198-209 illustrate the *ceṣṭā* or behaviour of lovers in separation. The last four illustrate the shunning of all happy things by parted lovers. We find *Bhoja* treating *rasa*, especially *śṛṅgāra rasa*, from numerous angles and exhaustively demonstrating every point he is trying to make and every technical term he has used. The ideas of *anubhāva* and *ceṣṭā* naturally overlap each other. (See note on *Kārikās* 38-43.)

Ex.210-221 illustrate *ceṣṭā* in *sambhoga* in detail, for instance, kissing after *pūrvānurāga* separation, embracing after *karuṇa* separation etc.. The last example sums up all *ceṣṭā* in all kinds of *sambhoga*, and amounts to a charming general remark. (See note on *Kārikās* 38-39,53.)

Ex.222-232 illustrate *pariṣṭi* in *vipralambha*, i.e. trying to keep close by meeting, cherishing memories of each other, sending messengers, writing letters etc., by the lovers. (See note on *Kārikā* 54.)

Ex.233-244 illustrate the *pariṣṭi* in *sambhoga*. Insight into the feeling and behaviour of men and women is evident in these, but often expressed with artificial exaggeration. (See note on *Kārikā* 54.)

Ex. 245-268 illustrate the features of the four kinds of *vipralambha* discovered in the etymological analysis of the terms *vipralambha*, *pūrvānurāga*, *māna*, *pravāsa* and *karuṇa* in *Kārikās* 55-76.

The verse (ex.248) illustrating the snatching back of the happiness granted, in *karuṇa vipralambha*, is followed by the verse from *Uttararāmacaritam* lamenting the treachery committed by fate, which poses benevolence at first and then causes suffering. It is a comment on *Kausalyā's* fainting, at the words uttered by *Janaka*, recalling *Daśaratha's* friendship. (*Uttararāmacaritam*, Act IV,15.)

Ex.269-294 illustrate the features of *sambhoga* established by etymological analysis in *Kārikās* 77-92. In ex.287 we find the ideas on *pravāsa* expressed by *Dhanañjaya*. Parting caused by an agitation of the mind, and the beloved being transformed into an unrecognisable entity, so that, even in proximity she is parted from the lover, are brought under *pravāsa* by *Dhanañjaya*.

(DR,IV,64-66.)

Brief explanations, grammatical and etymological, of *prathamānurāgānantara*, *mānānantara*, *pravāsānantara* and *karuṇānantara* follow examples 280, 284, 289 and 294. The object is to establish the extent to which the quality of the preceding *vipralambha* persists in each *sambhoga*. (See *Kārikās* 55-92 and note.)

After the last one, there is a long explanation of the compounds *prathamānurāgānantara* etc.. Finally *Bhoja* goes into the futility of distinguishing between *rūḍha*, *yaugika* etc. senses of words. His object seems to be to show that, although the compounds *pūrvānurāgānantara-sambhoga* etc. are only put together and each part of the compound has its own sense, the compound as a whole has a unified import, the experience of early love, of anger and reconciliation, etc..

Ex.295-318 illustrate the *prakīrṇakams* or the festivals and other occasions for sport and enjoyment, which provide the setting for *rasa*, chiefly *śṛṅgāra*. The verses bring vividly before our eyes the scenes in which love themes have been developed. (See *Kārikās* 93-96 and note.)

Ex.319-330 illustrate the twelve *premaprakāras* or types of attachment, *nitya-naimittika*, *sāmānya-viśeṣavān* etc., distinguished on various bases. (See note on *Kārikās* 97-98.)

Ex.331-342 illustrate the various stages in the development of mutual love, starting from pleasure in each other's appearance. While the *kāmāvasthās* only describe the state of the lovelorn hero or heroine, pining for the other, the stages of *premapuṣṭi* describe these as well as the gradual growth of the love relation, including such states as *lajjāvisarjanam*. (See note on *Kārikās* 99-100 and ex.8.)

Ex.343-346 illustrate the hero, adversary, minor hero and the second hero. (See note on *Kārikās* 101-106.)

Ex.347-350 illustrate the heroine, her rival, minor heroine and the second heroine. (See note on *Kārikās* 101-106.)

Ex.351-354 illustrate the semblance of hero and heroine. All of them are in the nature of poetic fancy. (See note on *Kārikā* 30.)

Ex.355-357 illustrate the different grades of chief men characters in the possession of heroic qualities, *uttama*, *madhyama* and *kaniṣṭha* (*adhama* in the

definition). (See note on *Kārikā* 107.)

Ex.358-360 illustrate the different temperaments, *sāttvika*, *rājasika* and *tāmasika* of chief men characters, not very successfully. (See note on *Kārikā* 108.)

Ex.361-362 illustrate the polygamous and monogamous heroes. The first, describing the plight of the hero whose attention is awaited by a number of women, in an amusing manner, is quoted by *Dhanika* also. The second verse from *Uttararāmacaritam* presents the famed fidelity of *Rāma* in an endearing manner. (See note on *Kārikā* 108.)

Ex.363-366 illustrate the four types of *nāyaka*, *dhīroddhata* etc.. The *dhīroddhata* type conforms neither to *Bharata's* conception nor to *Dhanañjaya's*. While *Bharata* considers the gods as *dhīroddhata*, *Dhanañjaya* describes this type of hero as a haughty, fierce person, given to magic and trickery, fit to play the role of adversary. (See note on *Kārikā* 109.)

When *Bhoja* describes the *pratināyaka* as 'uddhata', he means a haughty man. When he speaks of *uddhata rasa*, he is referring to a healthy self-esteem or *garva*, developed into *rasa*. In the concept of *dhīroddhata nāyaka*, 'uddhata' seems to mean 'vehement'.

Ex.367-370 illustrate the different grades of civility displayed by *nāyakas* to their wife. *Anukūla* is interpreted as 'faithful' by *Dhanañjaya*. Since *Bhoja* makes another classification of husbands, into *ananyajāni* and *sādhārana*, he uses 'anukūla' to describe the hero who is considerate to his wife. The example however illustrates fidelity. (See note on *Kārikā* 109.)

Ex.371-373 illustrate superior, middling and low *nāyikās*. The first is a general description of the superior heroine. (See note on *Kārikā* 110.)

Ex.374-376 illustrate the *mugdhā* etc. types of wife, based on age and artfulness. (See note on *Kārikā* 110.)

Ex.377-378 illustrate *dhīrā* and *adhīrā* types of heroines based on their ability to nurse anger. The first is in the nature of a general statement. *Dhanañjaya* conceives of these differently, as expressing anger in a controlled or impetuous manner. (DR, II, 17-18.) (See note on *Kārikā* 111.)

Ex.379-380 illustrate *ātmīyā* and *parakīyā*, one's own and another's woman. Glimpses of these types seem to be lively in free verse, but far removed from *Bharata's rasa*. (See note on *Kārikā* 111.)

Ex.381-384 illustrate the different types of heroines based on marital status. (See note on *Kārikā* 111.)

Ex.385-388 illustrate *uddhatā*, *udāttā*, *sāntā* and *lalitā* types of heroines, thought up probably to correspond with the *dhīroddhata* etc. types of heroes. These examples come nearer to the *dhīrā* types described by *Dhanañjaya*. (See note on *Kārikā* 112.)

Ex.389-391 illustrate *sāmānyā* etc. types of heroines, who do not have any counterparts in the hero types, and who do not seem to provide scope for much development in poetry. (See note on *Kārikā* 112.)

Ex.392-394 illustrate the types of common woman. Not merely the woman who is accomplished in the arts, but also the one who possesses only the asset of beauty and the one who can play the coquette, seem to have been in the profession. (See note on *Kārikā* 113.)

Ex.395-402 illustrate the *khaṇḍitā* and other heroine classes based on the situations in which they are put. (See *Kārikās* 114-120.)

Ex.403-404 illustrate the minor male characters, *śakāra* and *lalaka*. (See note on *Kārikā* 121.)

Ex.405-406 illustrate the chief advisor or *pīṭhamarda* of a *nāyaka*, in the characters of *amātya* and *pāṣaṇḍa*. The first is from *Mahāvīracaritam*, in which the story is told partly from *Rāvaṇa*'s angle. In the second, *Bhairavānanda* is the *pāṣaṇḍa* who brings *Karpūramañjarī* before the king, using his powers or *siddhis*, in *Rājasēkhara*'s *Karpūramañjarī*. (See note on *Kārikā* 121.)

Kārikā 170, ex.407-408 define and illustrate *vidūṣaka* and *viṭa*. (See note on *Kārikā* 121.)

Kārikā 171 describes the minor characters who have a prominent role in episodes - *patākā*, *āpatākā* and *prakarī*. *Āpatākā* is a new term, used by *Bhoja* for the adversary's assistant. The *patākā* is the hero's helper in the *patākā* or episode, who is also benefited sometimes. The *prakarī* is an incident, of shorter duration than the *patākā*, in which only the hero's aim is pursued. The hero of the *prakarī* is termed *prakarī* by *Bhoja*. (See note on *Kārikā* 121.)

Ex.410-411 illustrate *patākā* etc.. *Bhoja* finds a good example of his *āpatākā* in *Mārīca*. But the verse is only a summary of events which could be developed in *patākā* and *prakarī*. *Jaṭāyu*'s effort to stop *Rāvaṇa*'s abduction of *Sītā* seems to have been a well known example of *prakarī*. (See note on *Kārikā* 121.)

Kārikā 172ab speaks of three types of friends of the heroine, of the same age, elderly and incidental. This classification seems to be *Bhoja*'s own. As is common in *Samskṛta* treatises, the classification is not on a single basis. (See note on *Kārikā* 121.)

Ex.412-414 illustrate the three types of friends of the heroine. *Lavaṅgikā* is a dear friend of *Mālatī*. *Kāmandakī* is an elderly well-wisher of *Mālatī*. *Trijaṭā* is a friend on an occasion to *Śītā*.

In illustrating minor characters, the names such as *Hanumān* and *Lavaṅgikā* have been mentioned by *Bhoja* in introducing the examples.

Ex.415-426 illustrate the endowments of the hero. Even *Śṛṅgāratilaka* which illustrates every idea put forth, does not give examples to demonstrate the high birth, status, courage etc. of the hero. (See note on *Kārikās* 122-123.)

Ex.427-438 illustrate the endowments of the heroine. (See note on *Kārikās* 122-123.)

Ex.439-441 illustrate the different kinds of *pāka* or *pākabhakti*. Since *Bhoja* does not define *pāka* here, one has to infer what he has in mind from the illustrations and the names given to the *pākas* - *mṛdvikā*, *nārikelī* and *āmra*, and their different kinds of tastes. He seems to mean the different ways in which the development of love in poetry provides relish here. Dr. Raghavan refers to twelve kinds of *premapāka* forming the fourth and last stage of *sambhoga* of humans, described as *prakarṣa* and *samyak*, in *Śṛṅgāraprakāśa*; all the twelve names are however not available. (*Bhoja's Śṛṅgāra Prakāśa*, pp.65-66.)

The term *pāka* has been used earlier in explaining the *śabdaguṇa*, *praudhi* (Ch. I), and there it stands for the familiar idea of ripeness or maturity in expression. (See note on *Kārikā* 124.)

Ex.442-444 illustrate the different 'dyes' of love or *rāgabhakti*, in terms of which the fastness and delightfulness of love have been conceived. (See note on *Kārikā* 124.)

Ex.445-447 illustrate the *vyāja-bhakti* - concealment, pretext and defence, resorted to by the erring lover. (See note on *Kārikā* 125.)

Ex.448-450 illustrate the *udarka-bhakti* or the three ends of life - *dharma*, *artha* and *kāma*, binding a couple together. (See note on *Kārikā* 125.)

Prose after ex.450. *Bhoja* now explains the *nānālankāra-saṃsr̥ṣṭi*, included as

one of the contributors of *rasa* to poetry in *Kārikā* 11. In the definition of this *samsrṣṭi* in *Kārikā* 126, *Bhoja* has already indicated that *rasa* is to be included in it. Now he explains that *nānālaṅkāra-saṅkara* means the combining of *guṇas*, *rasas* and *alaṅkāras* in poetry.

Bhoja quotes *Daṇḍin* to justify the inclusion of *guṇas* in *nānālaṅkāra-saṅkara*. (KAD,II,1,3.) *Daṇḍin* asserts that anything that contributes to beauty in poetry is *alaṅkāra*, while introducing the figures of speech which are usually referred to by this term. Some contributors to beauty have already been spoken of, in trying to distinguish between the styles (*Vaidarbhī* and *Gauḍī*), he adds, meaning thereby the ten *guṇas*. *Bhoja* quotes this list of *guṇas* too in *Daṇḍin*'s words. (KAD,I,41-42.) He adds that since *Daṇḍin* has admitted that features giving beauty to poetry are ever being discovered and cannot be exhaustively listed, any other *guṇas* would also come under this '*alaṅkāra*'. His own long list of *guṇas* is justified in this manner.

He goes on to justify the inclusion of *rasa* also in this *alaṅkāra-saṅkara*. For this he takes up *Daṇḍin*'s definition of the three *alaṅkāras* - *preyas*, *rasavat* and *ūrjasvi*. (KAD,II,275.) He finds *rasa* taking birth as pride, in a situation calling for valour, and culminating in a declaration of supreme self-esteem in *ūrjasvi*. In *rasavat*, he finds the middle stage of development, i.e., as emotion, such as *rati*, in the *vibhāva-anubhāva* etc. format. In *preyas* he sees the ultimate development of emotion into *rasa*, which he regards as the peak of *alaṅkāra* or beauty. (Dr. Raghavan takes *Bhoja* to refer to the peak of *alaṅkāra* here. '*Bhoja*'s *Śṛṅgāra Prakāśa*', p.400.)

Bhoja uses the term '*yuktoṭkarṣam*' in *Daṇḍin* to distinguish between the set of *guṇas aurjityam*, *bhāvikattvam* and *preyas* (which he has added to the list of ten *guṇas*), and the corresponding set of *alaṅkāras* - *ūrjasvi*, *rasavat* and *preyas* (mentioned by *Daṇḍin*). Dr. Raghavan points out that, by this phrase, *Daṇḍin* simply meant (*alaṅkāras*) 'at a higher level', and that *Bhoja* tries to draw out the notion of development or heightening from it. (*Bhoja*'s *Śṛṅgāra Prakāśa*, p.400)

Bhoja explains that the same three are *guṇas* when they have not reached heightening, but '*yuktoṭkarṣam*', they become *alaṅkāra*. We have already seen several instances of the same term denoting a *guṇa* as well as an *alaṅkāra*, e.g., *samādhi*, *bhāvikam*, *gati*, *rīti*, *ukti*, in the earlier chapters.

Bhoja goes on to justify the use of the same term, for instance *rasavat*, in the two senses, *guṇa* and *alaṅkāra*, with the help of grammar. This supports

his interpretation of 'yuktotkarṣam' as the heightening of a *guṇa* into *alaṅkāra*.

He conceives of a mixture of *guṇas* under the classes 'sajātīya' and 'vijātīya', i.e., the *saṅkara* of *śabdaguṇas* or *arthaguṇas* or *doṣaguṇas* alone or their inter-mixture. The *sajātīya* and *vijātīya* classification can be traced to the distinction *Udbhaṭa* makes between the *saṅkara* of only *śabdālaṅkāras* or only *arthālaṅkāras*, and that combining both. (KASS,V,k.12.) *Bhoja* terms some *guṇas* of each of the three types, 'sollekha' and some 'nirullekha'. But it is not clear what he means by these terms. *Sollekha* seems to refer to emphasis or highlighting. (See note on *kārikā* 126.)

Ex.451-453 illustrate *sajātīya guṇa-saṅkara*, of *śabdaguṇas* alone, of *arthaguṇas* alone and of *doṣaguṇas* alone.

Ex.454-456 illustrate the *asajātīya* or *vijātīya guṇa-saṅkaras*, i.e., *śabdaguṇa-arthaguṇa*, *śabdaguṇa-doṣaguṇa*, *arthaguṇa-doṣaguṇa*.

Prose before ex.457. *Bhoja* has already spoken of *alaṅkāra-saṅkaras* in chapter IV, classifying them into loose mixtures and fusions, as *Rudraṭa* does. Here he deals with *alaṅkāra-saṅkaras* from another angle, classifying them on the lines of the *guṇa-saṅkaras*, *sajātīya* and *vijātīya*.

Ex.457-462 illustrate the *alaṅkāra-saṅkaras*, the six combinations of *śabda*-, *artha*- and *ubhaya-alaṅkāras*.

Prose before ex.463. *Bhoja* justifies the notion of *guṇa-alaṅkāra saṅkara*, saying that even though only in *guṇa*-filled poetry *alaṅkāra* can find a place, the two can be found in a principal-subordinate relation. Here *alaṅkāra* is not used in the sense of 'the peak of perfection', seen earlier, but in the sense of adornments.

Ex.463-465 illustrate *guṇa-alaṅkāra saṅkaras* where the *guṇas* are principal. Ex.463 illustrates the presentation of *alaṅkāra* by the operation of *dhvani* in *Dhvanyāloka*. In interpreting the restless waves of the ocean as a series of conjectures entertained by it, the king addressed is identified with *Viṣṇu* and *Rāma* in metaphor. This metaphor is not presented in so many words but through the thoughts attributed to the ocean. (DA,p.91-92.)

But *Bhoja* interprets this verse as the superimposition of the person of *Viṣṇu* on the king addressed and calls it the *samādhi (guṇa)*. In chapter IV the same verse is cited to illustrate the *alaṅkāra* called *samādhi*. Both as *guṇa* and as *alaṅkāra*, *samādhi* is defined as the superimposition of the qualities,

behaviour etc. of one thing on another.

Prose and verses after ex.465. *Bhoja* tries to justify the prominence of a *guṇa* in comparison with an *alaṅkāra*, when, by definition, *guṇa* has been established as basic to expression, the unobtrusive background against which *alaṅkāras* can shine.

The six verses he quotes after this passage seem to establish the fundamental nature of *guṇas* and the entry of *alaṅkāras* after securing *guṇas* in poetry. The three verses defining the *Vaidarbhī*, *Gauḍī* and *Pāñcālī* *rītis* are found in *Vāmana* with slight variation in reading. (KASV, I, 11, 12, 13, verses.) The fourth verse about *mādhuryam* is from *Bhāmaha*. (KAB, II, 1.) The last verse is also from *Bhāmaha*, with the major alteration of 'yamakam' to 'ayamakam'. *Bhāmaha* describes the good *yamakam* with this verse. (KAB, II, 18.) *Bhoja* is using it to stress the basic possession of *guṇas* and the avoidance of *yamakam* and other peripheral ornaments.

But in spite of their being in the background for *alaṅkāras* to shine forth, some *guṇas* themselves catch the reader's attention. The *doṣaguṇas* are especially striking, as they are *doṣas* employed for a specific purpose.

Ex.466. This verse seems to be aimed at establishing through analogy, the possibility of *guṇa* being more prominent than *alaṅkāra* in an expression, especially a *doṣa-guṇa*.

Ex.467-469 illustrate the *guṇa-alaṅkāra saṅkaras* in which the *alaṅkāra* is prominent.

Prose before ex.470. *Bhoja* introduces *rasa-saṅkara*, saying that it is similar to the *alaṅkāra-saṅkara* (dealt with in Ch. IV). *Rasa-saṅkara* is the mixture of *bhāvas*, *rasas*, their *ābhāsas*, *prasaṃsa* etc..

The entry of several *bhāvas*, even other major emotions, as passing states in one *rasa*, has already been observed in the exposition of the *saṅkara* occurring in *rasa* development. *Bhoja*'s purpose in analysing *rasa-saṅkara* in a framework similar to *alaṅkāra-saṅkara* seems to be to examine expressions which reveal mixed feelings, highlighting the mixture, rather than the basic emotion which serves as their background.

Ex.470-473 and ex.475-476 illustrate the six types of *rasa-saṅkara*, viz. sesamum-rice etc..

Prose after ex.473, verses, ex.474. These explain the use of the 'kan' affix in

the example to mitigate the censure expressed. *Bhoja* digresses to demonstrate the achievement of praise through censure and vice versa.

Prose and verses before ex.477. Introducing the *rasa-guṇa-saṅkara*, *Bhoja* points out that when *guṇa* and *rasa* are accomplished in a single effort, without manoeuvre, *saṅkara* cannot be spoken of. (Now *saṅkara* means, not merging, but mixture.) The emergence of *alaṅkāras* along with the *rasa*, in a single effort, is emphasised by *Ānandavardhana*, as belonging to *dhvani* or true poetry. (DA,II,16,p.58.)

Bhoja quotes verses from *Daṇḍin* and *Ānandavardhana* to show the inseparable relation of *guṇas* with *rasa*, i.e. *mādhuryam* with *rasa*, especially with *śṛṅgāra* and *karuṇa rasas*, *ojas* with *raudra*, and *prasāda* with all the *rasas*. (KAD,I,51,62; DA,II, *kārikās* 7,8,9,10.) This is patchwork reasoning, because *Daṇḍin* is referring to *rasa*, not in the sense of the portrayal of emotion here, but merely in the sense of delightfulness. *Ānandavardhana*'s verses are sufficient to establish his point.

For his part, *Bhoja* points out that, just as some *guṇas* serve some *rasas*, some *rasas* serve some *guṇas*, and here too *saṅkara* is inconceivable. The *guṇas* he cites to prove his point are all defined in terms of feeling. But where the two are achieved by separate effort and mix with each other, *saṅkaras* like rice-sesamum, milk-water and image-mirror are possible. Here too he brings in the three types - *guṇa-pradhāna*, *rasa-pradhāna* and *ubhaya-pradhāna*. He adds another, *ubhaya-apradhāna*, and carrying the idea of '*pradhāna*' to 'numerical excess', he speaks of *rasa-adhika* and *guṇa-adhika* types too.

Ex.477-482 illustrate the above six types of *rasa-guṇa saṅkara*. In his comment on ex.479, *Bhoja* describes the *śabdaguṇa śleṣa* as *saṃvidhāne susūtratā*, which phrase he has employed to define the *arthaguṇa* of the same name. Whatever his purport might be, this is a favourite expression. He speaks of *saṃvidhāne susūtratā* again, while advocating the incorporation of *guṇa*, after illustrating the avoidance of *prabandha-doṣa*. (Prose after ex.502.)

In his comment on ex.482, *Bhoja* counts twenty *rasa* elements, *sthāyī*, *vyabhicārī* and *sāttvika*. One of these is *utkarṣa* !

Kārikās 173-175 and prose. *Bhoja* introduces *rasa-alaṅkāra saṅkara* with a *kārikā* from *Dhvanyāloka* and verses from the *vr̥tti*, which speak of the *alaṅkāras* which would fall under *dhvani* and others which would be merely '*citra*', because of the presence of *rasa* or its absence. (DA,p.60,58,248.)

Bhoja changes the readings materially, leaving out the words 'dhvani' and 'citra' to suit his purpose, in explaining the *saṅkara* of *rasa* and *alaṅkāra*. What *Ānandavardhana* designates as *rasavat alaṅkāra*, i.e., a *rasa* serving an expression as an *alaṅkāra*, *Bhoja* would interpret as a *saṅkara* in which the *rasa* is not prominent, and the purport of the verse, or some *guṇa* or *alaṅkāra* pushes it to the background.

Bhoja explains the prominence of *rasa* in a *rasa-alaṅkāra-saṅkara* in this way. If an *alaṅkāra* finds place in the words of the character undergoing the emotion, *rasa* would be prominent, as the expression would constitute the *anubhāva* in the form of speech and would be charged with feeling. If the emotion is described by a character or narrator not undergoing the emotion, the *alaṅkāra* in the expression would be prominent, because the emotion is not directly being experienced by the speaker. He recognises the need for the *vibhāva-anubhāva* format for the accomplishment of *rasa*, without calling it *dhvani* and without attributing to language another mode of signifying called *vyañjanā*.

Ex.483-488 illustrate the *saṅkaras* of *rasa* and *alaṅkāra* in which *rasa* is principal, as the expressions fall in the *vāgārambha-anubhāva* of characters. *Bhoja* makes six illustrations just to match the number of illustrations in the other *saṅkaras*.

Ex.487. *Ānandavardhana* presents this verse to illustrate the *alaṅkāra* which emerges in a rush of feeling and so becomes a limb of the *rasa* and an instance of *dhvani* with undiscerned sequence in the grasping of the surface sense and the feeling import. (DA,p.58.) He studies the impression produced by the verse and judges that the verse must have arisen at one stroke with the emotion contained in it. *Bhoja* follows the line of *Bharata* and *Dhanañjaya* and analyses the verse as an *anubhāva* and therefore replete with feeling. Both are agreed that the verse (from *Amaruśatakam*) is a superior creation laden with feeling.

Prose before ex.489. *Bhoja* speaks of two kinds of *alaṅkāras*, one employing straight expression (*svabhāvokti*) and the other contrived expression (*vakrokti*).

He consistently interprets *svabhāvokti* as a natural manner of depiction, and here the illustrations are the *alaṅkāras jāti, hetu* etc., which employ this mode of expression. This is similar to the *vāstavam* class of *artha-alaṅkāras* distinguished by *Rudraṭa*, from the other classes of *aupamyam,śleṣa* and *atiśaya*. (KAR, VII,9-12.)

Ex.489-494 illustrate *alaṅkāra-rasa saṅkara* in which *alaṅkāra* is prominent.

Prose before ex.495. *Bhoja* now demonstrates that in some *alaṅkāra-pradhāna alaṅkāra-rasa saṅkaras*, by the power of *alaṅkāras* such as *śleṣa*, *rasas* which are not present in the expression are also brought in, and merged with the prevalent *rasa*.

Ex.495-500 illustrate the power of *alaṅkāras* to bring in *rasas* and *rasābhāsas* which are not there in the expression and mingle them with its *rasa*.

Ex.497. This verse is employed by *Anandavardhana* to illustrate *rasa* serving as *alaṅkāra*. (DA,p.44.) In this, *Bhoja* shows how, by means of *śleṣa* and *upamā*, *vīpralambha-śṛṅgāra* is brought into the *karuṇa-rasa* expressed. But both are subordinate to the praise of *Śiva* which is the main purport of the verse. This *Bhoja* points out in Chapter I, where he has cited the same verse. (Ex.192.)

In his comments on these *saṅkara* illustrations, often *Bhoja* uses the term *rasa* to denote some element of *rasa*. Transient feelings, involuntary reactions, why, even an idea like heightening *utkarṣa* is counted as *rasa*. (Comment on ex.482.) This appears to be a loose use of the term *rasa* rather than evidence of a theory that potentially all *bhāvas*, *sthāyī*, *vyabhicārī* and *sāttvika*, can be developed to a state of *rasa*, which Dr. Raghavan attributes to him in the present work, and to *Rudraṭa*. (*Bhoja's Śṛṅgāra Prakāśa*, p.404-406, p.662.) We have already seen that he uses the terms *rasa* and *bhāva* indiscriminately. (See note on ex.15; *kārikā* 163.) Besides, he points out that *sāttvika-bhāvas* serve another feeling and cannot be developed independently. (*Bhoja's* comments on ex.24-29.)

Kārikā 176 and ex.501-502 are all from *Daṇḍin*. (KAD,II,360-362.) *Bhoja* has already dealt with the *saṅkara* or *saṁsṛṣṭi* of *alaṅkāras* in chapter IV and also in this chapter. Now the focus seems to be on the justification for *alaṅkāra-saṁsṛṣṭi*. *Daṇḍin* does not think that the combination in which the *alaṅkāras* have equal status, needs any explanation. But *Bhoja* feels that different *alaṅkāras* cannot enter into combination sharing equal importance, and so brings in *rasa*, to keep them together as its aids.

Ex.502, prose, *kārikās* 177-179. This verse describes the darkness of the night, which serves as an *uddīpana-vibhāva* in a scene in *Mṛcchakaṭikam*. *Daṇḍin* has examined this verse to show the difference between *utprekṣā* and *upamā*, both expressed by the phrase 'iva' here. *Bhoja* elaborates *Daṇḍin's* explanation of the same, and concludes with the verses from *Daṇḍin*. (KAD,II,227-234.)

Bhoja brings in his own views on the *vr̥ttis* or modes of signifying possessed by language, in the course of this explanation. He sees the *lakṣaṇā vr̥tti* operating in 'hamlet on the *Gaṅgā*' and emphatically asserts that no *vr̥tti* beyond the three - *mukhyā*, *gauṇī* and *lakṣaṇā*, is required here. The operation of the *vyāñjanā vr̥tti* (to explain the impression of holiness and purity) in these words, is probably what he is disputing here.

Prose after *kārikās* 177-179. As already pointed out, *Bhoja* extends the *saṅkara* idea to the whole *prabandha*, perceiving it in the changes made in the traditionally handed down stories, avoiding 'anaucitya' or impropriety in handling them in poetry. (See note on *kārikā* 126.) *Ānandavardhana* has had much to say about the guidance of aucitya in the presentation of a theme. Applying the term *nānālaṅkāra-saṅkara* here, *Bhoja* is interpreting it as endowing poetry with *guṇa*, *rasa* and *alaṅkāra*, in the general sense of excellence, delight and beauty. And the means to this is the deft handling of the story, making suitable alterations in traditionally handed down themes.

Verses before ex.503. *Bhoja* has mentioned '*caturvr̥tṭyaṅga-sampannam*' as one of the *rasa*-serving features of *prabandha* in *kārikā* 127. Now he elaborates the role of *vr̥tti* in the depiction of emotion. *Vr̥tti* or style of action is closely related with the development of *rasa* in drama. *Bhoja* introduces the four *vr̥ttis* - *Bhāratī*, *Ārabhaṭī*, *Kaiśikī* and *Sāttvatī*, and illustrates the four *aṅgas* of each, in verses from plays as well as from great poems.

The verses defining the *vr̥ttis* are from *Bharata*, with slight changes, inspired by *Dhanañjaya*. The verse taken by *Bhoja* for describing the *Ārabhaṭī vr̥tti* is given within square brackets in the G.O.S. edition of *Nāṭyaśāstram*. *Dhanañjaya*'s description corresponds with this verse. (NS, XX,26,65,53,41; DR, II,56.)

Bhoja has described *vr̥tti* as the unfolding, shrinking, expanding or tossing of the mind in Chapter II. There he has illustrated the *Kaiśikī* and other *vr̥ttis* as the presentation of a tender import in a delicate mould, of a violent one in a firm mould etc.. There his concern was to relate the *vr̥ttis* chiefly to verbal expression. Now he takes up the conducting of the dramatic action or narration in different styles, to suit the emotion portrayed. The *aṅgas* of the various *vr̥ttis* are the various possible actions in which the *rasas* for which they are meant can be developed.

Ex.503-510 illustrate the *aṅgas* *prarocanā*, *prastāvanā*, *vīthī* and *prahasana* of the *Bhāratī vr̥tti*. *Bharata* describes the *aṅga* called *prastāvanā* or *āmukha* as

consisting of the five procedures which *Bhoja* puts under the *aṅga* called *vīthī*. The confusion must have occurred because two of these procedures belong to *vīthī* also and *Bharata* prescribes the optional employment of *vīthyāṅgas* in *āmukha*. (NS,XX,30-33.) *Vīthī* and *prahasana* are not described as *vṛtti-aṅgas* separately by *Bharata*, but he refers us to his description of *vīthī* and *prahasana* as types of drama in an earlier chapter. There *vīthī* is described as consisting of thirteen *aṅgas*. *Prahasana* is described and classified in terms of the characters to be portrayed. (NS,XX,39; XVIII,101...) *Bhoja*'s examples correspond in general to *Bharata*'s description. Therefore, both *prastāvanā* and the five 'aṅgas of *vīthī*' are illustrated as introducing the dramatic theme. *Prahasana* corresponds in spirit to *Bharata*'s conception.

Ex.511-514 illustrate the *aṅgas* of *Ārabhaṭī vṛtti*. *Bhoja* brings in magic in describing *saṅkṣiptikā*, but *Bharata* describes it as presenting (objects and creatures which cannot be presented on stage in reality, by making) models and other stage props. (NS,XX,68.) The example *Bhoja* gives is from *Raghuvamśam*. It is a description of the abduction of *Sītā* which is 'saṅkṣipta' in the sense of brevity, but if it were to be presented by elaboration on stage, would require *saṅkṣiptaka* in *Bharata*'s sense. The other *aṅgas* are described, following *Bharata*. It is in the *vastūtthāpanam* that *Dhanañjaya* mentions magic and conjuring, but *Bhoja*'s illustration literally follows *Bharata*'s definition here. (DR,II,59; NS,XX,70.)).

Ex.515-518 illustrate the *aṅgas* of *Kaisikī vṛtti*. The descriptions introducing them follow *Bharata* generally. But *narmasphoṭa* is conceived of differently. For *Bharata* and *Dhanañjaya* it seems to have stood for the slight indication of a lovestruck state. (NS,XX,60; DR,II,51.) *Narmagarbha* which is generally illustrated by examples of impersonation from drama, is aptly demonstrated with *Śiva*'s approaching *Pārvatī*, dissembling as a student, to test her attachment, in *Kumārasambhavam*. All the examples have the lightness of humour which *Bharata* associates with *narma*.

Ex.519-522 illustrate the *aṅgas* of *Sāttvatī vṛtti*, following *Bharata*'s descriptions. (NS, XX,44-50.) This *vṛtti* also seems to consist of vigorous action, but here conflict seems to be charged with feeling and righteousness, rather than with the magic and spectacle of *Ārabhaṭī vṛtti*. The throwing of challenge and exchange of fiery words are illustrated well.

Prose after ex.522. *Bhoja* now explains the phrases 'catura' etc. in the *kārikās* 127-129 which enumerate the features of the *prabandha* which foster *rasa*.

He uses the term *aṅga* also for *sandhi*. He analyses a single verse into the different junctures, *mukha* etc., of *prabandha*, to present them in a nutshell. The point he seems to be making is that, in the short span of a single verse, the whole story of an emotion can be packed. This he demonstrates by structural analysis. The *dhvani* advocate would attribute the effect produced to the evocative power of the expression.

Ex.523 illustrates the presenting of a whole story in a single verse. But so much has been put into a single verse only to praise the benign power of the river. These are the words addressed by *Rāma* to the holy *Gaṅgā* in *Uttararāmacaritam*. He is beseeching her protection for *Sītā*, whom he is unaware he is going to banish soon.

Prose after ex.523. *Bhoja* explains the various phrases in his description of *sargabandha*, which he has chiefly incorporated from *Daṇḍin*, in his *kārikās* 130-137.

Daṇḍin excuses the poet's failure to include all the features he has described, so long as the quality of the features which have been taken care of meets with the approval of the learned. (KAD,I,20.) *Bhoja* is probably elaborating this idea when he says that, even if cities are not described, so long as the places and activities which have relevance to the *puruṣārtha* of the work find a place in the descriptions, there is no harm done. He makes a rare critical remark when he states that all other descriptions are unnecessary and only form the body of the poem.

Daṇḍin also remarks that, establishing the character of the adversary at first and then showing his overthrow by the hero, is a strategy which appeals to him. (KAD,I,22.) *Bhāmaha* expresses the diametrically opposite view, but he uses the term *nāyaka*, and not *ripu*, which means that the character whose greatness is established first, enlists the sympathy of the reader, and is automatically the hero. (KAB,I,22.) By interpreting 'pleases us' as expressing the superiority of this mode, in the 'author's' opinion, *Bhoja* tacitly sides with *Daṇḍin*.

Concluding verses - *Bhoja* asserts once more the prominence he has accorded to the *śṛṅgāra rasa* in this work. The same verses conclude his other work, *Śṛṅgāraprakāśa*, in which he has elaborated the depiction of love in poetry in even greater detail.

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DR. MRS. SUNDARI SIDDHARTHA is at present serving in the Editorial Department of the Theosophical Society at Chennai.

She retired in 2003 as Senior Reader in Sanskrit, after fortythree years of teaching in Indraprastha College for Women, at Delhi.

As a student she was awarded merit scholarship in B.A. (Hons.) and M.A. (Sanskrit). She got the UGC fellowship for doing her Ph.D. She has guided two Ph.D and two M.Phil students.

She has attended many national and international conferences, and has presented more than 50 papers in Sanskrit Indology, Philosophy Tamil and Theosophy.

Her published work is titled *Post Mammata Sanskrit Poetics*.

At present, she is associated with the Surabharātī Samiti to hone her skills in the speaking of Sanskrit, while also being engaged in the propagation of Sanskrit.